



CRYPTIC

MAGAZINE

No. 2

SIX HORRIFYING
TALES OF TERROR
FEATURING

THE INFAMOUS
VIGIL
BROTHERS

LUCIO FULCI'S
HOUSE BY THE
CEMETERY

NEW HORROR BRINGS
THE DREAD

THE FORGOTTEN
CABINET OF
DR. CALAGARI

TATTOO MASTER
JAMES BULLOCH

SLASHING THE NEW
RIFF WITH METAL LORDS
SLAYER

AND SO MUCH
MORE HORROR

PRICE \$7.95 us SPRING 06



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CRYPTIC MAGAZINE



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Things we forgot about in Issue #1

The Cover art was by Jay Fotos -----
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YOUR EDITOR



ONE FOR THE MONEY, TWO FOR THE SHOW

Well...here we are with issue 2.

In conventional magazines this column would be the place where I would rant...ad nauseum...about what was wrong with the horror genre. I would go on, and on about how there wasn't anything original being done, and how all the scripts were hackneyed imitations of other hackneyed imitation scripts. I'd pick apart the special effects, how the digital process is so stiff and unconvincing, a realistic prosthetic is still the most lifelike. I'd wax nostalgic about the old days and grouse about why Hollywood never takes the horror movie as serious as the latest "Book-of-the-month-tragic-love-gone-wrong-story". I might even make a case for argument that there's not near enough pointless shower scenes, gratuitous nudity, and senseless violence compared to the flicks of old. I could get on my verbal soap box and preach fire and brimstone for a return to the days when all it took was guts, a stack of black and white film, and a really great rack, to crank out a classic that would endure for decades. From my pulpit of the written word I could sling adverbs, adjectives, nouns, and verbs, until the mystery of the modern horror film was revealed as the travesty it has now become. As I reigned down my pristine prose, coupled with the promise that Horror sanctification would be revealed in my divine writ, many of you would shout out a chorus of "Amen brother, preach the gospel to us"... and I would, my brethren, ... I would. But...this is only Issue 2 ...I have many, other, issues.

Oh, by the way, Crypticon is September 15, 16, 17, in Minneapolis, Minnesota...see ya there!

Your Editor---



MORBID MILTON

Writer: "Mad Professor" Delight L. MacPherson
Artist: Bob "Frankenstein" Syme
Colorist: Alfred "Crazedog" Lopez, Jr.
Letterer: Thomas "Loot" Miller









WANT TO
PLAY WITH
MY OTHER
TOYS?

!!





WOW.
HE SUCKS.

AAAAH.
IT'S HABB
ON US AT
FIRST.



YEAH.
IMAGINE WAKING
UP TOMORROW WITH
MRS. ABCBATHY'S
NOSE. HEH.



GOOD
POINT.

IN FACT,
ME AND THE BOYS
WERE JOKING ABOUT
PUTTING HER NOSE ON
YOU ONE NIGHT AFTER
YOU GO TO BED.
HEH.



OH,
YOU DON'T
SAY?

UMMM...
HEH?



LATER...

HOORAY!
VERY FUNNY,
BUDDY!

HEH.
HEH.

HEH!
MILTON? WHERE
HA GOIN'?!

DON'T
LEAVE ME LIKE
THIS!!

IT
WAS A JOKE!
A F*CKING
JOKE!!

COME ON,
BUDDY!!

MILTON!!
MILTOOOOOOOON!!

OOOOO!

SPLAAT!

I THINK
I BROKE A
NOSE!

TO BE
CONTINUED...

IT CAME FROM THE BASEMENT

COMES
TO THE
THAT MAY
HORROR
APPEAL
CROWD



Paperback: 206 pages
Publisher: Vertigo, 1993

V for Vendetta is one of many books in comic book writing for Alan Moore. He has led the field with intelligent, thought-provoking, and hell-bent-for-leather comic book writing since the early 1980s. As Moore tells it, the first idea for V came from a script writing commission that he entered when he was 22. The main character was a white-faced terrorist named "The Wolf." Moore did not come away with the prize, but from the disappointment something great was born. V first saw print in 1981 as an ongoing series in the now defunct *Warrior Magazine*. Compiled with Marvelman (another brilliant series that plays with the "Man as God" scenario), and Axel Pressburger and Lancelotti Eraser, it made for some very heady reading. Originally looking for a thirties-type mystery strip from artist David Lloyd, it soon turned into the incarnation we now know with the addition of Moore. Both creators are very modest in their admission over who contributed what. While never completed in the original run, DC Comics' Vertigo Reprinted, colored, and finished the series in 1985. The original series was black and white, adding to the griminess and overall feel. The coloring in the series and subsequent graphic novel sometimes blur David Lloyd's fine drawings, but not to the point that it becomes a distraction.

The timeline for the story is 1998 (which was the future rock band) and a fascist government has taken control of the U.K. The only light on its repressed landscape is a lone terrorist who is ideologically assassinating all the new government employed personnel associated with a new destroyed concentration camp. Codenamed V is out for vengeance, and a personal mission to set Britain right. Is he an anarchist, or the lone Patriot in a society that was once for the people, instead of for the Government? V feels slightly dated, but is never the less relevant considering

the times we live in, but these are small concerns.

The date is November 5, 1997. We live ravaged England, and the entire British people is under constant surveillance. The absolute power is absolutely corrupt, and flexing its muscles at every chance. On this historic day, a man dressed in a Guy Fawkes mask, and clothing, blows up Parliament. The bomber, codenamed V, saves a girl named Eve from a near-rage at the hands of officers of the government, and takes her under his wing. In Moore's dystopian, fascist version of England, is ruled by one central leader and his tributaries located after parts of the body, Finger, Knee, and Voice. It is systematically dismantled by the enigmatic V. This book will make you think about what your stance is concerning basic freedoms, and how much Central your government should have over them.

With the release of the blockbuster motion picture I'm sure that there will be no shortage of press on this series, but there are things in the graphic novel that aren't in the movie—enough for any videophile to find interesting. The graphic novel also has never-seen-before sketches and two new charts that haven't seen print since the series ran in *Warrior Magazine*.

Stiltsy plotted, scripted, and executed, V is an essential read for all those who love comics and the freedom, as a medium, they allow a writer as skilled as Moore.



V's personality shines through in his concentration or flicker of a smile not seen in the movie version.



The Devil's Bookshelf



Don't tell me you "Crypt Kickers" are back for more already? Already tear through all the literary grue I served up last time? Impressive...Well, since you are such a voracious pack of horror readers, allow your old Smokin' Devil to provide you with several more authors of the dark and dangerous with which to conjure.

We'll kick this issue's offerings off with a shadowy genius of the written scream by the name of Norman Partridge. Mr. Partridge hails from California and is the Bram Stoker award winning author of dozens of short stories and several novels, both from the mainstream and the small press. The first (and still my favorite) novel from Mr. P. is a dark little tale entitled "Slippin' Into Darkness".

"April Destino", 70's prom queen, cheerleader and object of every teenage boy's deepest, wettest dreams is drugged, abused and left raped and shattered at the hands of some of her best friends. That was eighteen years ago. Now, April Destino is dead, ending a life gone to nightmare in a miasma of drugs, booze and porn. Her life long secret admirer smashes beer bottles in a midnight cemetery, haunted by her memory, chasing her ghost. The "A-Team" who took so much from April Destino in 1976 find their thoughts returning to that night long ago, seeing things they shouldn't see, smelling her perfume, hearing her laughter. But, April is dead...Isn't she? If so, who sits in the dark shadows of the cellar, draped in a rotting cheerleader's uniform, surrounded by corpses...and why is there an empty grave where April was buried?

The brief description above doesn't do this book justice. Find it. Read it. Be amazed by it. Norman Partridge is a rare frost and his works come far too rarely. His short stories can be found in collections titled "Bad Intentions" and "Mr. Fox and Other Feral Tales", and his short Novel "Wildest Dreams" is one of the best ghost stories around. All published by Subterranean Press in hardcover, but may require some searching via Ebay as they are long out of print.

Next up, I'd like to turn you on to one of the best damn novels ever written (in this columnist's humble, yet infallible, opinion). Penned by a duo of dark fantasy masters, the book I refer to is entitled "Escardio Gap".

Winner of the Bram Stoker Award
NORMAN PARTRIDGE

"A five-star book . . . the most auspicious debut of the year."

—Stephen King



The authors, Peter Crowther and James Lovegrove, are writers with a strange and lushly original vision and they are good enough to share it with us within these pages. The book simply defies brief description, but offers absolutely everything a fan of horror and childhood fairytale fiction could want. Part "Salem's Lot", part "Something Wicked This Way Comes", with a dash of "Faust" tossed in for good measure, this is a melting pot of horror whimsy. As stated, to attempt a deep explanation of the book's story, plot or design would be futile, so instead, I offer the following tease...

A train is coming to the small town of Escardy Gap. A train with a screaming whistle that chills the bones, yet inexorably demands attention. The train brings with it Jeremiah Rackstraw and his company of oddities, bound to bring the exotic, the dark and the deadly to the small desert village. From the demonic powers of Rackstraw's "Travelling Tongue", to the crackling energy of "Buzz" the human lightning bolt in his blue solinoid suit, to the "Man-Eaters", a trio of breathtakingly beautiful Succubi bent on the consumption of flesh, their insatiable hunger heralded by the "chitter-clack" of the "nether-teeth" between their legs, the town of Escardy Gap has become the latest stop on the rails to hell.

Get your hands on the paperback release of this gem (Tor, October, 1996), crack the cover and you'll never look back. Trust me, this is one of the absolute best works of dark fiction, ever. Mr. Crowther continues to write nightmare short stories and novels. His latest, a paperback collection from Leisure books called "The Longest Single Note" should be available everywhere. Unfortunately, at the time of this writing, I have no current information on Mr. Lovegrove.

There you have it. Two more "must reads" from the devil's own bookshelf. Cut the lights, flick on the flashlight, hunker under those protective sheets and take a ride with these gruesome tales. You'll thank me.

Until next time, keep turnin' those bloodstained pages and think of you're old Smokin' Devil when you come across a particularly raw piece o' fiction. If you find something juicy, head on over to deaddogent.com, hop on the forums and tell me all about it. I'll be there, sharpening my horns and havin' a smoke.

signed
"Smokin Devil"



Peter
and James
CROWTHER
and
LOVEGROVE

"A big book with a Stephen King-like feel to it that explores contemporary horror with an intriguing twist."

—Hartford Courant



FROM SILENT TO OUTSPOKEN THE CAREER OF SID HAIG



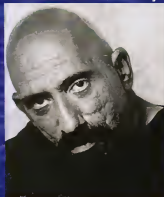
Let me start this off by saying I'm a fan of Sid Haig's work. From his early work with Jack Hill all the way up to his portrayal of Captain Spaulding in Rob Zombie's *House of 1000 Corpses* and its follow up *The Devil's Rejects* (which I like to call "uncomfortably beautiful" and also gets my vote for best film of 2005), Sid has always shown an amazing ability to take the characters he was playing and make them jump off the screen. When he makes an entrance, you look up and notice. Sid originally began his entertainment career as a drummer for the T-birds. In 1958 the T-birds released their single "Full House". Sid was 19 years old at the time. Music was instilled in him at a young age and to this day continues to play a very, very important part in his life.



"Music helps to heal the soul", Sid says smiling that ever-present smile of his. In addition to playing the drums, Sid also likes to sing and has a very bluesy sound that's a throwback to the early blues musicians that paved the way for rock and roll. Sid has talked about putting a real band together for the last few years. Until then there is *Cuntroatser*. *Cuntroatser* is a fictional band consisting of Sid Haig, Steve Barton and this very writer. "We play erotic speed metal for the lonely", Steve "Uncle Creepy" Barton from *The Horror Channel* (www.horrorchannel.com) says with a chuckle. While the band has no plans to tour or record an album...keep your eyes peeled, for...something down the road. Sid's first acting job was in Jack Hill's student film at UCLA entitled *The Host*. It started a friendship that has lasted through the years as Sid has continued to act in countless Hill productions.



Jack Hill's *Spider baby* AKA: *The Maddest story ever told* set the ground for the psycho cannibal family movie living out in the woods, killing and eating people, that spawned *The Texas Chainsaw Massacre* and *The Hills Have Eyes*. Horror legend Lon Chaney Jr. stars in the film and gives one of his last great performances. Sid plays Ralph in the film, a character that poses a challenge for any actor, a silent role. All the emotion needs to be shown through his body movement and facial expressions. Simply put, Sid nailed it, giving Ralph the childlike mannerisms required for believability. While one legend was heading towards the end of his career another was just getting started. Sid has worked with a who's who list of directors over the years. Jack Hill, Roger Corman, George Lucas, Quentin Tarantino, Rob Zombie - a quite impressive lot I'd say, and that's just film. Name a show from the 70's and early 80's and chances are Sid acted in it.



The A-Team, The Dukes of Hazzard, Fantasy Island, Charlie's Angels, Mission: Impossible, Herc's Lucy, Star Trek, Batman, Macgyver, Buck Rodgers, Gunsmoke - the list goes on and on, with well over 300 television credits alone. Sid effectively retired from the business in 1992 after growing tired of always getting offered the same role. He got actively involved in Hypnotherapy (he is a certified hypnotherapist) and continues to do a lot of work in that field. Helping people is something Sid loves to do. In 1997 Quentin Tarantino, a huge fan of Sid's work with Jack Hill, wrote a part in *Jackie Brown* specifically for Sid, the judge. The film reunited Sid with Pam Grier whom he had worked with many times in the 70's blacksploitation films like *Foxy Brown* and *Black Mama, White Mama*. It was a role far removed from the type of roles that had caused Sid to step away from the biz. It put him back on the map and Rob Zombie soon cast him in his film *House of 1000 Corpses*. The rest is history, as a whole new generation began to explore Sid's extensive catalog. Playing Captain Spaulding allowed Sid to tap into another side of himself. The brash side that plainly tells it like it is and if you don't like it, then f#\$% you, 'cause chances are some sort of foot covering is gonna end up in your rectum anyway. That "kiss my ass" attitude has endeared him to many a horror fan. How popular is Captain Spaulding? Just attend a horror con and you'll quickly find out. Fans line up around the building for a chance to meet the man that played him.



"Horror fans are the best. They have so much passion for their genre, it's amazing. Horror is the only genre I know of that has a convention somewhere every single weekend of the year. Going to the shows and meeting the fans is the least we can do, because without them we are nothing." Sid says unpacking his large crate of photos. Sid is currently working on a bunch of projects that are in various states of completion including a non-horror role that sees him back in the clown make-up. Albeit a much different clown than he's played before. Little Big Top is about an aging out of work clown, Seymour Smiles, that returns to his small hometown, resigned to spend the rest of his days in a drunken stupor. But when his passion for clowning is reawakened by the local amateur circus, he finds his smile. Sid plays Seymour and it's the role Sid has been waiting to play his whole career. "I really believe it's the role I'll look back on with the most pride. I really got a chance to grow with that character."

While not a horror role in the least, Sid fans can look forward to seeing a highly emotional performance made all the more amazing when you consider he shot most of his scenes with a severe case of pneumonia. Horror fans will be excited to know Sid will be making his feature film directorial debut with the live-action film adaptation of Mitch Hyman's popular comic, "Bubba the Redneck Werewolf". Not only is Sid handling the directorial reins but he is also playing the lead role of Bubba. This project, Haig's largest effort to date, will surely be a landmark in his career. Haig had this to say of his latest accomplishment: "I am extremely happy and excited to be a part of this project. The source material - the comic 'Bubba the Redneck Werewolf' - makes the project even more interesting because of the worldwide built-in fan base the book has. To be able to work with my good friend Mitch Hyman, the creator of Bubba, and Bill Whitacre - the mastermind behind the ad campaign for 'The Black Witch Project' that had an entire nation looking for those three unfortunate students - as Executive Producer, who is not only a technical, but artistic powerhouse - makes me feel extremely safe in that I can allow my creative juices to flow. Beyond that, we have Barry Anderson - lead sculptor for Ripley International - creating the Bubba appliances I will be wearing."

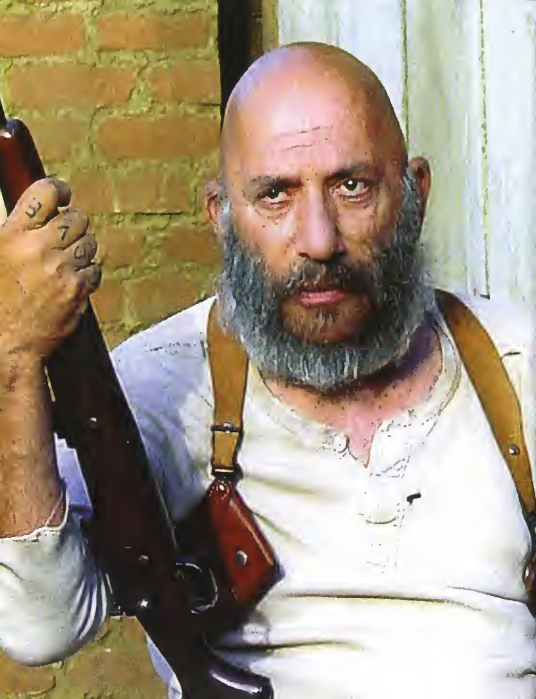


This is something that I have wanted for a very long time, and to now be able to express myself as a feature film Director is something that, for a very long time, I've felt I would never achieve. Now I feel that I am blessed." Pre-production begins soon in Florida. With a theatrical release slated for 2007. And speaking of Florida. Gatorland is located in Orlando Florida, just a short drive from the major theme parks. To enter the park you must walk into the mouth of a large gator. The park itself is very cool. Gators are everywhere. They run shows all day and you can even feed the gators hot dogs if you want to. A word to the wise, save the dogs until you get to the back of the park, in the swampland. They devour them back there. Watching Sid feed the gators, with a large smile on his face makes you realize how much he loves life. Sid is a huge animal buff. While he currently doesn't have any pets of his own, traveling so much makes it hard, he hopes to someday be able to train guide dogs for the blind. Sid also donates 10 percent of his profits from conventions and appearances to charity. The donations are split between two charities of Haig's choosing: Habitat for Humanity International and the North Shore Animal League of America. You see, Sid cares. Sid is very outspoken on his love for this country. With all this talk about immigration hitting the news lately Sid had this to say: "If we don't do something about this we are going to be shit out of luck. If two or three hundred people were to cross our borders, you could consider that a 'migration'. However, last year, over 400 thousand illegal immigrants came across our southern border. THAT IS AN INVASION. Homeland security makes



us practically strip nude to get on an airplane, however, 400 thousand criminals are allowed to walk across the border UNTOUCHED. Doesn't this make you want to do something about it??? My grand father came here in 1870, five years after the Civil War. He had the equivalent of fifty cents in his pocket when he landed in Boston. And the first thing he did with that money was to have a tattoo of the American flag put on his arm. He worked his ass off seven days a week to bring his wife and first daughter over. All the time working toward getting his citizenship papers. I'll make a very long and dramatic story short by saying he did everything he could for this country including sending his three sons and ten grandsons to war to defend this country which he loved so well. His story is not unusual. Hundreds of thousands of American citizens put their lives on the line to defend this country and it's constitution only to have it sullied by a bunch of thugs looking for a free ride. Does this anger me? No, it sickens me to think that so many were willing to give up their lives so the United States Congress could give it away for a few votes so they can go on living fat and happy lives. We can stop this craziness if we stop talking and start doing. Send a letter to your congressman letting them know how you feel. A message that you might want to send is: 'Dear senator/congressman, God forbid that your house is ever broken in to, but if it is I will do everything in my power to follow your example and see to it that he gets off to break in to someone else's house. What part of illegal don't you understand?' I admitted in the opening paragraph that I was a huge fan of Sid's work and I am. But to be honest there is something I'm even a bigger fan of...and that's Sid's heart and soul and his unwavering honesty. He truly loves life and wants everyone to feel the same way. I know he makes me feel that way. I cherish our friendship and feel blessed to have him in my life. I can't wait to see what he has in store for us next."

by Joe Knetter



MONSTERMATE

WORDS: J. ANDREW CLARK PENCILS: JONATHAN A. RECTOR
INKS: BRADD MEEKLE LETTERS: STEPHEN ST LAURENT







WE HAVE
A VERY BROAD
SELECTION. THE
LARGEST INVENTORY
IN THE COUNTRY.



AND
MONEY IS NO
OBJECT.

I'LL HAVE A
LARGE SETTLEMENT
COMING TO ME FROM
HER LIFE INSURANCE
POLICY.



VERY
WELL.

KER-CLACK

IS THERE
ANYTHING IN
PARTICULAR
YOU SEEK
TODAY?"

SOMETHING
FOR MY WIFE.

DO YOU
WISH TO SCARE
HORRIFY, TERRORIZE?
OR, PERHAPS INFLECT
SOMETHING A BIT MORE
PERMANENT?

A
LITTLE BIT OF
EVERYTHING.



WHRRRRRRRRRR

OUR
FIRST ITEM IS A
CLASSICAL ANTIQUE
IMPORT FROM
THE EAST.



I PRESENT YOU WITH
AN AUTHENTIC *LAMIA*
SODALIS NOCTURNA,
COMMONLY KNOWN AS
THE VAMPIRE

THESE
EFFECTIVE PREDATORS
THRIVED INSIDIOUSLY IN THE
EIGHTEEN-HUNDREDS, BUT HUNTING
THINNED THEIR NUMBERS TO NEAR
EXTINCTION AROUND THE
TURN OF THE CENTURY. THIS
ONE IS A RARE FIND.

CONSIDERED
"KITSCH" BY TODAY'S
YOUTH, THEY ARE
HIGHLY SOUGHT AFTER
BY MANY COLLECTORS
OF THE "GOTH"
PERSUASION.



IS IT
ALIVE?

DO
NOT BE
ALARMED,
SIR.

I ASSURE YOU
THAT ALL ITEMS IN OUR
INVENTORY ARE COMPLETELY
FUNCTIONAL, ARE SAFELY SECURED
A BINDING SPELL HOLDS THEM IN
A STATE OF PARALYSIS UNTIL A
PURCHASE OR LEASE IS MADE
AT WHICH TIME THE TENANCY
OF THE SPELL IS TRANSFERRED
TO THE NEW
OWNER.

I DON'T KNOW ABOUT
THIS ONE, I HEAR THEY'RE
REALLY EASY
TO KILL.

IT IS
TRUE THAT VARIOUS
TALISMANS AND HERBS
CAN AVERT THEM, AND
WOODEN STAKES ARE
TO BE AVOIDED.

EXPOSURE TO
SUNLIGHT VOID'S ALL
WARRANTIES.



I'LL PASS.
WHAT ELSE HAVE
YOU GOT?



WE ARE
HAVING AN INVENTORY
REDUCTION SALE ON OUR
NEXT SELECTION.



KER-CLACK



HERE WE
HAVE A COMMON
CORPORATE REVOLUTION,
ONE OF SEVERAL HUNDRED
RECENTLY CAPTURED
OUTSIDE A GRAVEYARD
SOMEWHERE
UPSTATE.

ALTHOUGH
SLOW AND LUMBERING,
ZOMBIES ARE VERY EFFECTIVE
ONCE THEIR PREY IS CORNUSED.
THEIR VENOM IS QUITE POTENT,
QUICKLY DISPATCHING AND
THEN REANIMATING THE
VICTIM IN A MATTER
OF MINUTES.

THEY HAVE THE
UNIQUE ADVANTAGE
OF RAPID SELF-REPLICATION.
RELEASING JUST ONE OR TWO
INTO A SMALL TOWN CAN PRODUCE
A RETURN ON INVESTMENT
OF NEARLY FIVE-HUNDRED
PERCENT.

YOU COULD
BUILD YOUR OWN
ZOMBIE ARMY, SHOULD
YOU HAVE THE
NEED.







YOU HAVE
MADE AN EXCELLENT
CHOICE TODAY, SIR. I
COMMEND YOU ON YOUR
TASTE IN BEAUTIFUL
ANTIQUITIES.

IT WILL
JUST BE A MOMENT
WHILE THE COMPUTER
PROCESSES YOUR
APPLICATION.

OH,
DEAR.

WHAT'S THE
PROBLEM?

YOUR CREDIT
REPORT CAME BACK,
AND I'M AFRAID YOUR
BATING HAS A BIT OF
A BLEMISH.

IT SEEMS
THAT WITHIN THE LAST
TWO YEARS YOU HAVE VISITED
A NECROMANCER, A VOOODOO
PRIEST, TWO WITCH DOCTORS
AND A DEMON
WRANGLER.

YEAH,
I'VE BEEN TRYING
TO GET RID OF MY WIFE
BUT NOTHING HAS
WORKED SO FAR.

INDEED.

IN THE PROCESS
OF SOLICITING SERVICES
FROM THESE SPECIALISTS, IT
APPEARS THAT YOU HAVE BEEN
BOUNCING CHECKS
TO ALL OF THEM.



THE BLACK
MAGIC UNDERGROUND IS A
SMALL COMMUNITY. MR.
RENNER, YOUR FINANCIAL
MISDEEDS HAVE RESULTED
TO OUR UNION.

WE
PRACTITIONERS OF
THE MYSTIC ARTS TAKE
OUR WORK VERY SERIOUSLY
AND WE EXPECT TO BE
COMPENSATED FOR OUR EFFORTS.
REFUSAL TO SUBMIT PAYMENT
FOR SERVICES RENDERED IS
HIGHLY FROWNIED UPON AND
NOT SOMETHING WE TAKE
LIGHTLY.

IT IS
NOW MY DUTY TO
COLLECT THESE PAID
DUE AMOUNTS FROM
YOU, NOW!

I DON'T
HAVE THE CASH
ON ME.

WHAT?
ARE YOU GONNA
DO? IT'S NOT LIKE
YOU CAN CALL
THE COPS.

NO, OF
COURSE
NOT.

KLICK



CREATION
ENTERTAINMENT

presents **FANGORIA'S**

WEEKEND OF HORRORS

3 DAYS OF TERROR!

FRI, SAT & SUN June 2-4, 2006

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1ST ROUND OF GUESTS

PRESENTED BY

ANCHOR BAY



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GUILLERMO DEL TORO
HELLBOY, BLADE II,
new PAN'S LABYRINTH



BOB CLARK
First Show Ever!
BLACK CHRISTMAS,
CHILDREN SHOULDN'T
PLAY WITH DEAD THINGS
& DERANGED



MICK GARRIS
DESPERATION,
THE STAND,
& SLEEPWALKERS



STUART GORDON
RE-ANIMATOR,
FROM BEYOND
& DAGON



WILLIAM MALONE
HOUSE ON HAUNTED HILL,
FEARDOTCOM



MIKE MENDEZ
THE CONVENT, new
THE GRAVEDANCERS



STEVE NILES
Comics Guru:
30 DAYS OF NIGHT,
CAL MCDOONALD,
WAKE THE DEAD



JIM ISAAC
JASON X,
HORROR SHOW,
new SKINWALKERS



TIM SULLIVAN
2001 MAMMALS,
new DRIFTWOOD &
SNOOP DOGG'S
MOOD OF HORROR



ADAM GREEN
HATCHET,
SPIRAL



DAVID J. SCHOW
LEATHERFACE: THE CROW,
new CHAINSAW Prequel



KANE HODDER
Jason LIVES!

FEAST Panel:



KEN FORSEE
THE DEVIL'S REJECTS,
DAWN OF THE DEAD,
new BROTHERHOOD
OF BLOOD



JOHN GULAGER
Director



CLU GULAGER
Actor



DIANE GOLONER
Actress



Special Presentation
CHARLES BAND'S
Full Moon Road Show
(Friday)



JEREMY KASTEN
Director: THE THIRST,
ATLAS EXPEDITIONS:
ALL SOULS DAY



HOWARD BERGER
KING OF THE DEAD,
GRIND HOUSE,
KILL BILL, HOSTEL

FANGORIA TV

ADVANCE PEAK OF SCREAMOGRAPHY,
TRAILER PARK: GHOST STORIES EPP... more

SPECIAL GUESTS & PREVIEWS:
OMEN 666, THE VISITING, THE RETURN,
THE COVENANT, THE MESSENGERS,
SNAKES ON A PLANE, RISE, THE REAPING,
A SCANNER DARKLY, FURNACE, LIVE FEED,
PERFECT CREATURE,
and many more!

(all guests are tentative)

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A NEW FACE OF HORROR... THE DREAD



Main Characters

Alex - Jay Steadman
Teri - Sally Pressman
Diane - Ellen Sandweiss
Dr. Boorstein - Tom Sullivan
Derek - Sid Ellis
Cindy - Katie Rose]

The Dread: Interview By Christopher Cook

Grotesque deaths occur when evil is mysteriously unleashed in the dark corridors of a mental institution. A young woman discovers her past and must confront the evil hunting her, and possibly face the evil within. **THE DREAD** is an independent horror film from Safe Harbor Productions due to be released in February, 2006. Cryptic had the opportunity to talk with producers David O'Malley and Michael Meltzer about the film.

Cryptic: How did you get interested in filmmaking?

David O'Malley: When I was a kid I discovered that movies were a window into a million different worlds that were exciting, funny, challenging, scary, mystifying and wonderful. It wasn't long before I wanted to be the one creating the worlds on the other side of that window.



Michael Meltzer: I have always loved movies, and started making films in college. I always wanted to be a producer and followed that dream.

Cryptic: Where did you get the script for **THE DREAD**?

Michael Meltzer: Michael Spence and David O'Malley wrote the screenplay. They are my partners in Safe Harbor Productions.

Cryptic: Is **THE DREAD** your first film, or had you worked on projects before that?

David O'Malley: **THE DREAD** was my 17th motion picture.

Michael Meltzer: I have produced a number of other films. **THE HIDDEN**, **UP THE CREEK**, **DEAD HEAT** to name a few.

Cryptic: What made you want to do the film?

David O'Malley: The challenge. The risk. Attempting to accomplish the impossible. Most of all, the opportunity to work on a project with people I really enjoy.

Michael Meltzer: I wanted to make a movie that would scare the audience and make them stop and think. It was a challenge to do it, and was a mutual decision with my partners that it would be fun to make.

Cryptic: What makes this film different from other recent horror films?

David O'Malley: It's actually about something. And... It's scary.

Michael Meltzer: I don't want it to be different as much as I want it to be scary. I think we have done that. Being different is not the key, but I do believe it has an original and contemporary take on EVIL and how it is manifested.

Cryptic: What do you think will appeal to fans the most about THE DREAD?

David O'Malley: It treats the characters with respect. They aren't just cardboard cliché's that behave obnoxiously, and then are brutally killed. They are human. We get to know them and like them. Then they are killed.



Cryptic: Who is your favorite character in the film and why are they your favorite?

David O'Malley: My favorite character is Macy. She is funny and weird and smart and crazy. In other words, she's human. I also love Cindy, because she seems to have all the traits of a stereotypical character you've seen many times before and you can easily guess what her fate will be. But you can't. And you won't.

Cryptic: What was the funniest thing that happened on the set of THE DREAD?

David O'Malley: Ellen Sandweiss ("Evil Dead" "Devil's Playground") got the point. Tom Sullivan ("Evil Dead")

had the guts. Amanda Galmiche put her foot in her mouth. Ryan Welsh lost his head. And Sid Ellis got the shaft. It was a very sick shoot.

Michael Meltzer: Too many to mention, but let's just say that when a character loses their head, and one gets pin cushioned by pencils, and another eats their own foot and one has their insides taken out, there are bound to be some very funny moments during principal photography.

Cryptic: Is there a web site for your film?

David O'Malley: The web site is under construction by an army of ants and three squirrels. Could be a few weeks yet. There is a website for our partner company, Two Islands Entertainment. Check out www.twoislands.com.

Cryptic: Do you have a distributor yet?



David O'Malley: Yes. The film is being distributed by Shoreline Entertainment. We have a theme going here with company names... Shoreline... Safe Harbor... Two Islands. Very nautical.

Cryptic: What project do you have lined up after *THE DREAD*?

David O'Malley: I'm writing and directing a film noir thriller called *DARK HONEYMOON*. My partners in Two Islands and Safe Harbor, Michael Spence and Michael Meltzer are producing.



Michael Meltzer: *DARK HONEYMOON* with my partner David O'Malley directing.

About David O'Malley : David O'Malley has been involved in every aspect of the filmmaking process. As a producer, director and screenwriter he has created numerous independent motion pictures. His involvement in the advertising, marketing and distribution of feature films has given him an even greater insight into what it takes to create a truly successful motion picture in today's highly competitive market.

In 1997, he teamed with Mr. Spence, forming Two Islands Entertainment to produce high-quality motion pictures on realistic and reasonable budgets. Most recently, he produced and directed the comedy/drama feature film entitled "*KALAMAZOO?*" for Londinium Productions and Two Islands Entertainment. O'Malley wrote, and was a producer on, *THE DREAD*.

About Michael Meltzer : With more than ten films under his belt, Meltzer has worked with some of Hollywood's top stars, including two time Academy Award winning actress Hillary Swank. He is currently developing *TOMORROW'S CHILD* at Universal Studios, rewritten by Academy Award winner Ron Bass.

Most recently, Meltzer was Executive Producer on the comedy motion picture *KALAMAZOO?* starring Claire Bloom, Chita Rivera and Mayim Bialik. He is a member of the Academy of Motion Picture Arts and Sciences, is a participant on the Nicholl Fellowship reading committee and on the screening committee for documentary feature films. Meltzer was a producer on *THE DREAD*.





THE MONSTER SHOP

The Good, the Bad and the Bloody

By Troy Holbrook

Summer, 2005. Dundee, MI. I'm sitting with a cousin and his fiancé in their garage, shooting the breeze. Her 2 yr. old girl decides she wants to get up early from her nap and come out in the garage with us. She's about two and a half feet tall and the steps are about a foot drop to each one. We could see it coming, but there was nothing any of us could do about it. She fell, face first into the concrete floor of the garage, driving her little teeth halfway through her bottom lip. I was surprised how much blood could come out of such a little person. It actually scared me a little bit. My Cousin runs over and picks her up and the fiancé grabs a towel to wipe her mouth. I'm standing there, trying to comfort her when I look up at him. He's pale as a ghost, eyes roll in the back of his head. He faints, falling into a lump on the kitchen floor. I find out later



from her that this isn't the first time this has happened. They were in the theater watching "The Passion of the Christ" and he fell out. I made little jokes here and there about it, but I do understand where he's coming from. I was a military policeman for about 8 years. I've seen my fair share of blood. Suicides, murders, domestic disputes, accidents, etc. It was always somewhere. Some places more than others. Fresh, coagulated, and dried. Blood is a scary thing. The sight if the real thing is a bit overwhelming. Something bad has to happen to see a lot of it, and when you do, it's crazy. Somebody's in big trouble. So back to the cousin. I can understand fainting at the sight of the real thing, but why in a movie, where you know everything is fake? Realism, and blood should be as realistic as can be, because your never going to get that reaction from anything less.

The blood we are going to work with is broke down into two separate types. Fix and Realistic.

Fix Blood

Makes a thick blood that won't run. It works a lot like a blood gel. Good for filling in wounds, quick little cuts, etc. Is a good quick wound and stays in place. Also makes good blood clots when mixed with the realistic.

Ingredients

- 1 large tube of clear red toothpaste
- ½ ounce Red food coloring
- blue and green food coloring

Squeeze the toothpaste into a bowl. Add the red food coloring, mixing thoroughly. The blue and green are added a drop at a time. This will change the shade of the blood. You can make different batches, so you have a range of different shades of the gel.

Fix blood can be used in various situations such as making a bloody nose and lip (see photo 1). Also to fill in a simple latex wound (see photo 3) and a virus type wound (see photo 2).



Realistic Recipe

This is a variation of a recipe I got from Pat Tantalo (CSI Miami).

Ingredients

corn syrup
warm water
corn starch
red, blue, green &
yellow food coloring
powdered cocoa
fix blood
black cherry Kool-aid mix

Mix the blood as follows:

1 1/3 c. light corn syrup

2/3 c. warm water

10 tbsp Corn Starch

8 tsp red food coloring

4 drops blue food coloring

2 tbsp powdered cocoa

1 packet black cherry mix

4 drops of green or yellow to change
the color of the blood (optional)



Mix the corn starch with water in a large mixing bowl. The water has to be warm. It helps dissolve the corn starch. Mix any lumps that may have formed from it. Now add the cocoa. Once again, it helps dissolve the cocoa the same as the corn starch. Once the three are mixed, stir in the corn syrup. Once they are completely mixed, add your red food coloring, mixing thoroughly, checking for color. Add the blue food coloring. Once that is mixed, add the Koolaid mix. Then add 4 drops of green or yellow food coloring, to darken. Now that you have your blood base, add 4 large tbsp. of the fix blood, mixing thoroughly. This gives the blood a little staying power, is still a good flowing liquid, but has some of the characteristics of the fix blood. Your mixture will be a little dark, so add 3 more tsp. of red food coloring. Let it sit for about 20 minutes in the refrigerator.

What you have is a blood that looks and acts like the real thing. Opaque. Doesn't separate like the corn syrup mixture, and with a little bit of help from a blow dryer, will dry a lot like the real thing. What you have is a blood.....dry like the real thing. Can be combined with the fix blood for a variety of different applications (photos 1 and 4) and holds up very nicely even with large open wounds such as the torn throat example (see photo 5).



So put a couple of splashes in the sink at the restaurant. On a dollar bill in the checkout line, splattered on a chop saw. If they start dropping like flies, you know your doing something right.

Special thanks to Pat Tantalo and Billie Rose.





I THINK
WE'RE TOO
EARLY!

THE
CHURCH
DOORS
ARE STILL
CLOSED!

NONSENSE!



Y-SEE?
THE DOORS
ARE UNLOCKED

FATHER DWYER
PROBABLY GOT A
LATE START.
I'M SURE HE'S
STILL BREWING US
OUR SUNDAY
COFFEE.

MMMMMM!
SOUNDS GOOD!



GOOD MORNING—I
WANT THE
JELL-PPP

OH!!
(TNN)

It happened over ten years ago,
last Sunday.

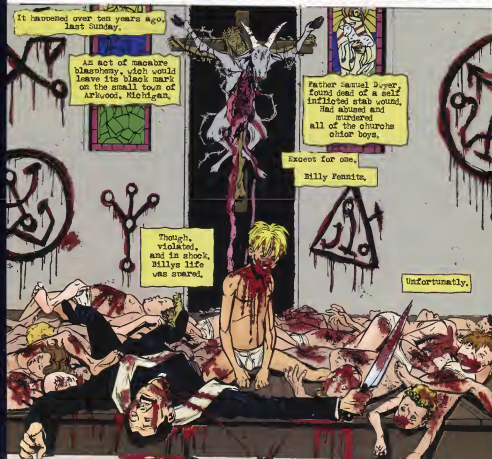
An act of macabre
blasphemy, which would
leave its black mark
on the small town of
Arkwood, Michigan.

Father Samuel Dwyer,
found dead of a self-
inflicted stab wound,
has abused and
murdered
all of the church's
choir boys.

Except for one,
Billy Pennitz.

Though,
violated,
and in shock,
Billy's life
was spared.

Unfortunately,



NU... H-HE DID IT...
HE KILLED...THEM...
HE KILLED THEM ALL

Unfortunately,
because the events
of that day,
were the reason
Billy matured
ABERNATHY.

For ten dismal years,
Billy kept to himself,

until last night...

...when a greater tragedy
struck the selected town
of Arkwood,

Even more horrid...

...monstrous...

HEHEHAH HAH, HEHE, HEE!
I DID IT I KILLED THEM!
I KILLED THEM ALL!

...unrelainable,

I SAD DROP IT!
GET DOWN ON THE
DAMN GROUND!
NOW!!

NOY! SWEET JESUS
IN HIGH HEAVEN!

WIZARD





YOUR FEEBLE MIND
MAY NOT BE ABLE TO
COMPREHEND WHAT
I'M GOING TO
REVEAL TO YOU



TRY ME.



FATHER DWYER WAS PERFORMING AN
ANCIENT RITUAL ONE THAT IS ONLY KNOWN TO
THE MOST EDUCATED PRACTITIONER
OF THE BLACK ARTS!

HE HAD OPENED A GATE TO THE
APHOTIC REALM OF AZHOUL!

AND THROUGH
THAT GATE,
FATHER DWYER
MADE CONTACT
WITH MUERGOTH
SUPERIOR OF
THE FLESHEATERS!



WHILE ALL
THOSE BOYS
LAY DEAD OR DYING
AROUND ME
FATHER DWYER
CHANTED

AND JUST
WHEN I WAS
CERTAIN THAT
I WAS GOING
TO DIE NEXT



GRARRK-K!

DRINK



BLURRRB!!...GLUB!!



THAT
MURDER



TO MUERGOTH

IT WAS THE MOST IMPORTANT THING TO EVER HAPPEN TO ME!
BY DRINKING THE PRIEST'S TANTED BLOOD,
MY BODY BECAME THE ANCHOR FOR MUERGOTH
TO ENTER THIS WORLD!!

SOMNOREXZ CAME TO ME IN MY DREAMS.
SHE DID! SHE TAUGHT ME HOW TO PREPARE
FOR THE DAY MY BODY WOULD BE STRONG
ENOUGH TO LET MUERGOTH OUT,
AND FEAST ON HUMAN FLESH!!

AND THAT'S WHAT HAPPENED
TO ALL OF THOSE HUMAN PIGS
TONIGHT!! THEY WERE ALL
PRIVILEGED ENOUGH TO BE
A PART OF MUERGOTH'S
GORGING!



YOU CAN'T
UNDERSTAND
HOW PROUD I AM
RIGHT NOW!!



BILLY IF YOU THINK THIS CRAZY STORY IS GONG T--

NO DETECTIVE.

I DONT EXPECT ANY OF YOU TO BELIEVE A SINGLE WORD. NO ONE WOULD.



BECAUSE HUMAN BEINGS ALWAYS REFUSE TO BELIEVE WHAT LOOMS BEFORE THEIR VERY EYES! INSTEAD YOU PLACE FAITH IN MYTHS OF GODS AND IN YOUR ADVANCEMENT IN TECHNOLOGY AND KNOWLEDGE!

ALL OF WHICH YOU CORRUPT, TO SUIT YOUR OWN WANTS AND DESIRES

AND BECAUSE OF THIS YOU CANNOT SEE YOURSELVES FOR WHAT YOU TRULY ARE.

Pigs, RATS, SHEEP, HOLLOWING, AND GRIZING, IGNORANT OF THE SLAUGHTER THAT WAITS YOU!



AZHOUL IS WHAT WAITS YOU ALL.



"AZHOUL... THE DIMENSION OF DARKNESS, UNREACHABLE BY ANY VEHICLE, YET AS CLOSE TO YOU AS THE NEAREST SHADOW."

"A PLACE WHERE ONLY DEAD THINGS THRIVE"

"WHERE THE BLOODWRATHS WALK THROUGH CAUSTIC MISTS, CORRODING AND DISMEMBERING ALL THAT WAS ONCE HUMAN, OR ALIVE."

"MUERGOTH RULED OVER THE MOUNTAIN RANGE OF YON-ONER, ALWAYS HUNGRY FOR MORE FEASTS OF HUMAN FLESH!"

"AND NOW, THE GREAT MUERGOTH HIDES WITHIN MEY AMONGS THE VAST ARRAY OF MANDLESS CATTLE, WITH ITS INSATIABLE APPETITE! THE GORGING OF HUMAN MEAT WILL NOT END!"

LISTEN, JUST WHAT THE HELL.

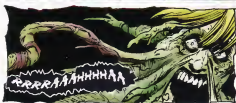
AMH!

J-JESUS!



AA

JESUS CHRIST!







Blood Dries Black

FEATURING
TATTOO MASTER
JAMES BULLOCH

Welcome to yet another "Blood Dries Black" where we expose some of today's hottest and upcoming names in tattooing and macabre design. Today we are here with James Bulloch of Cleveland Ohio's "252 TATTOO" where I have been checking out some of his work, and find it to be intense and most impressive. I have always heard the saying "Cleveland Rocks", and as an outsider coming in "it totally does". Between the art and music scene here... I have found Cleveland to be a hidden treasure trove of diversity. It happens that James is an illustrator and musician as well as a tattoo guru. This Cleveland tattoo artist is also the front man for a "Victory Records" labeled band called "Ringworm". They have just released a new CD entitled "Justice Replaced with Revenge" available in stores now. Not to stray too far off the beaten path of tattooing here--



Scot Neverdahl: Perhaps you could inform our readers of the band and any plans for a national or international tour?



James: Well basically, ringworm is the only thing I've done longer than tattooing. Myself and the other founding member Frank Novinec (HATEBREED, EX-TERROR) started this musical beast back in 1989. We have a long and sordid history, but that's another story, haha. But if you're interested check out "<http://www.ringworm13.com>" & "_blank" www.ringworm13.com or www.myspace.com/ringworm. We are pretty much touring the globe this summer (full US, European, Australian, and New Zealand tours) check it out. It's heavy, fast and fu#in pissed.

SN: Am I correct in assuming your lyrics and art are influenced by the same elements?

James: That's a safe assumption.

SN: All artists are usually inspired by others in tattooing... who inspires you... and tell us why?

James: Well, I'm inspired by a lot of artists. All the other guys at 252 are my main inspiration. Seeing what everybody up there is doing every day, is really awesome. HYPERLINK "<http://www.252tattoo.com>" & "_blank" www.252tattoo.com... take a look and see what I mean.

SN: Will you do any tattoo that some one should ask for, like even basic flash for example or are you all about the original works? "The reason I ask, is because most of the work I have seen by you on other musicians and local consumers reflects original pieces of art".

James: See, I prefer to do original pieces and concepts, but sometimes I'll do flash stuff. Occasionally you'll get to do something fun, and other times you have to remind yourself that it is a job, and a very good one at that, so don't complain. Basically you draw pictures on people for a living.

SN: While I was hanging with Tom the guitarist from another Cleveland based band "At No End" he revealed to me upon his lower back... a killer "KISS" piece which we are showing in this article. How long did that masterpiece take you?

James: Ah... I'm not really sure, I think about five sittings. couple hours at a time. We still have one more little touch-up session, then we're all done.

SN: Not to change the subject at hand... but what other mediums of illustration or art do you like to work in?

James: Well I do a lot of pen and ink stuff. Bernie Wrightson, Virgil Finley, Tim Vigil, Pushead "style". I also do some acrylic painting, when I find time. I'm a very messy person when I work, so pen and ink seems to be the less-messy approach, haha...

SN: As a tattoo artist myself, I only use certain inks and materials and I am always curious what others like and why, would you care to elaborate?

James: hmmm, I use a lot of different inks. It all kinda depends on what colors. some companies have good ones and bad ones. Im always on a quest for better inks myself.

SN: What other flash design artist on the market do you work over...if you have too?





James: not really, you have to be versatile, be able to do pretty much anything, I think. If its a design that I don't like, I'll take the idea and re-draw it in a way that whoever and myself are happy with.

SN: If someone wanted to stop in to get some ink work done by you... How would one go about getting into your busy schedule?

James: well they can call the shop and leave a detailed message. the band keeps me quite busy, but when im home im strictly business, so... they can also e-mail me a swell. actually that might be a better way to get ahold of me now that I think about it.

SN: What... if any complaints would you make about the current tattoo industry to date and what would you suggest we do to better it?

James: Ah I dont really know. Tattooing is on a "commercially-viable" high right now, with television shows and shit like that. I still can't tell whether thats good or bad yet.

SN: What was the first tattoo you ever got paid for and do you still remember that paying customer?

James: Yeah I did a pentagram on my friends forearm for an original Exorcist poster, actually, it was the first tattoo I ever did.

SN: We at CRYPTIC MAGAZINE always asked this question... what are your all time favorite horror movies and why?

James: Wow... thats such a hard question "The Thing"- John Carpenter version.

Best line- "You gotta be fuckin' kiddin' me!", Creature of the Black Lagoon- The only original universal horror flicks that featured a non-human monster, 3-d, '54 great year.

Re-animator- "great flick, funny and gross"

ANY VINCENT PRICE MOVIE- "THE MASTER OF MACABRE" HANDS DOWN.

SN: Do you find your tattoo art to be inspired by the overall horror genre and if so, in what ways?

James: of course, just the over-all dark tones, amazing and endless subject matter.

SN: In your own opinion... what is the best piece of work you have ever done and/or your greatest achievement in the tattoo industry to date and why?

James: Wow I dunno, I've done some pretty cool stuff I guess, thats such a hard question. I guess I'm always looking to do my next "favorite". Actually I'm working on one that I'm gonna . Its a portrait of Neil Diamond and Kling Diamond together with script "Diamonds are Forever" so that will be my new favorite soon.



SN: When did you get your first real tattoo and did you do it or did you have another pro do it on you? And if so who?

James: well wheni was 18 I got a tattoo from a comic book "faust" on my arm by a great dude named Jeff from a shop called "The Illustrator"-- great guy, just hanging out with him taught me alot about tattooing and inspired me to really get into the "biz".

SN: Now before we close... we would like to thank you for taking the time to share your opinions and works with us here at CRYPTIC MAGAZINE and most of all... for the amazing images of your works that we can share with our readers. James: Thanks for the interview "Guys".

Cleveland... Wow... I gotta say that the shops of 252 TATTOO have been most impressive and the staff have been incredibly cool, as well as set in a relaxing environment. While later hanging in the nightlife of Cleveland... I was amazed by how many people I would ask... "they...where did you get your ink?" and most of them said, "... 252Tattoo. Check out the incredible music from the bands (Ringworm, Mushroomhead, and At No End).

Without a doubt "Blood Dries Black" in the macabre world of tattoos.

By Scot Neverdahl



CRYPTICON

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1919 THE CABINET OF DR CALIGARI

THE CABINET OF DR. CALIGARI
(DAS KABINETT DES DOKTOR CALIGARI)
1919 BY DIRECTOR: ROBERT WEINE
STARRING: WARNER KRAUSS AND CONRAD VEIDT

Cabinet of Horrors.
Caligari's Legacy
By R. D. Hall

FEW FILMS HAVE MADE THEIR PLACE IN HISTORY LIKE THE CABINET OF DR. CALIGARI. ROBERT WEINE'S EXPRESSIONISTIC NIGHTMARE IS REQUIRED VIEWING IN FILM SCHOOLS AROUND THE WORLD. ENIGMATIC TO THIS DAY, CALIGARI AND JUST WHAT HAPPENED IN THE FILM REMAIN TOPIC FOR DISCUSSION. YET MANY HORROR FANS HAVE HEARD OF THE FILM BUT NEVER WATCHED IT.

CARL MAYER AND HANS JANDOWITZ BASED THE SCRIPT ON THEIR RECOLLECTIONS OF AN INFAMOUS HAMBURG SET BLUNDER AND CARL'S INTERACTION WITH AN ARMY PSYCHIATRIST WHILE IN THE MILITARY. FROM THERE THE TWO WRITERS CRAFTED A NIGHTMARE LANDSCAPE TRAVERSED BY THE NERVELESS DR. CALIGARI AND HIS ZOMBIE-LIKE SOMNAMBULIST SLAVE CESARE.

WHILE MAYER AND JANDOWITZ SET THE EVENTS IN MOTION, IT WAS ROBERT WEINE WHO MADE THE WORLD OF CALIGARI REAL. HIS STARK, CROOKED LANDSCAPES STILL INFLUENCE FILMMAKERS OF THE 20TH CENTURY.

ORIGINALLY...

METROPOLIS DIRECTOR FRITZ LANG WAS TACED AS DIRECTOR, BUT DUE TO TIME CONSTRAINTS WEINE HELMED THE PROJECT.

THE PRODUCERS FELT WEINE COULD BRING REALISM TO THE FILM BECAUSE HIS OWN FATHER SUFFERED FROM BOUTS OF INSANITY. THE PLOT REVOLVES AROUND DR. CALIGARI AND HIS SERVANT CESARE, WHO IS AN UNWILLING ACCOMPLICE IN CALIGARI'S PLANNED MURDERS. CESARE IS A SOMNAMBULIST.

A CREATURE CLOSE IN NATURE TO THE HATTIAN ZOMBIES OF LEGEND, CALIGARI'S METHOD IS SIMPLE: HE CHOOSES THE TARGET AND CESARE PERFORMS THE MURDER. IT IS AN ALMOST PERFECT CRIME. TO SAY ANYMORE WOULD BE DRIVING AWAY A REALLY CLEVER TWIST ENDING THAT MUST BE EXPERIENCED TO BE FULLY APPRECIATED.

TO SAY THIS FILM WAS INFLUENTIAL TO THE CROOKED GENRE IS PUTTING IT LIGHTLY. IT TOUCHES ALMOST ALL ASPECTS OF MODERN AND HISTORICAL FILMMAKING. THE LANDSCAPES, THE MOOD, ALL OF IT STILL RESONATES IN 21ST CENTURY FILMMAKING.





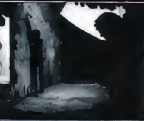
JAMES WHALE UTILIZED THE CRACKY ANGLES AND PEAKS OF CALIGARI'S LANDSCAPE TO DESIGN THE SETS FOR FRANKENSTEIN (1931). FRANKENSTEIN'S LABORATORY, WITH ITS EXTREME ANGLED STAIRWAYS AND ODD CRACKS AND PEAKS, SEEMS TO HAVE SPRUNG ALMOST FULLY FORMED, FROM THE MIND OF ROBERT WEINE, HIMSELF.

CALIGARI IS PROBABLY THE EARLIEST VERSION OF THE SLASHER FILM, AND MANY MODERN FILMS OWE A GREAT DEBT TO ROBERT WEINE.

CEASARE IS A SORT OF FAMILY ANCESTOR TO THE LIKES OF MICHAEL MYERS AND JOHN WOODHUES, AND THEODORE KAUERER. THE LATTER TWO PERFORMED AN ALMOST REVERSE OF CALIGARI IN JASON AS THEODORE, WHO FREDDY CHAINS AS THE ANGER AND RAGE AS MICHAEL.

THE FILM WAS A PRECURSOR FOR THE MODERN GOTHIC FILM MOVEMENT, MOST IMPORTANTLY, THE FILMS OF TIM BURTON. HIS FIRST FILM VINCENT ABOUT A LITTLE BOY WHO IS OBSESSED WITH HORROR FILMS, HAS SPOT ON RECREATIONS OF MANY SHOTS FROM CALIGARI. OF COURSE EDWARD SCISSORHANDS, ONE OF BURTON'S MOST FAMOUS CREATIONS, WOULD BE BODY DOUBLE FOR CESARE, EXCEPT FOR THE TALE-TELL SCISSOR APPENDAGES.

MY FAVORITE IS THE DVD VERSION. IT ALSO HAS THE ADDED BONUS OF 43 MINUTES OF ROBERT WEINE'S "GENUINE" THE TALE OF A VAMPIRE INCLUDED ON THE DISC, AS WELL AS PRODUCTION STILLS ETC. I SUGGEST THAT ANY ASPIRING HORROR FILMMAKER, WHO HAS NOT ALREADY DONE SO, GO OUT AND RENT THE TALE OF DR. CALIGARI.





Lucio Fulci's

THE HOUSE BY THE CEMETERY

Well, come on in. If you decide to live in an old house next to a mass cemetery, you've come to the right place. House by the Cemetery certainly breaks stereotype to go beyond just another moan-a-droan-in-slow-mo zombie flick. This film is loosely linked to three other zombie flicks in the series; *Zombie Flesh Eaters*, *The Beyond*, and *City of the Living Dead*. They don't continue in terms of story, but all have the same classic elements. Despite it being released theatrically in Britain... it got dubbed as an all time original cult horror masterpiece and a CRYPTIC favorite of course. When it was first released on video with unseen cuts, it gave the horror fans new terror-Italian-style. So does it measure up to the violence of its predecessors? We think so.

House by the Cemetery tells the familiar tale of a young family moving into an enormously creepy house in the middle of a small town. Seems Norman (Palol Marco) is investigating the sudden suicide of his fellow worker, who horrifyingly went berserk while living in a house that Norman, his wife Lucy (Catriona MacColl) and thier son Bob (Giovanni Frezza), will soon reside. Things start to get strange when Bob begins to see a girl who

tells him not to go into the house - but we as fans know adults never listen to children in horror movies. They quickly settle in and hire an extremely hot babysitter, who is some how assisting in the strange and dark horrors. The house was used to perform illegal experiments on people by the same mad scientist that once live there. Unfortunately for the Boyles, it seems that the mad scientist still dwells beneath. While he's not quite alive, he's certainly kicking. Who knew that the bodies of the recently deceased, and thier content of formaldehyde could preserve the semi,...or is that... quasi dead.

Let's open with tradition here folks. Let's give 'em a shot of a half-naked young girl looking for her now fully satisfied, yet soon to be dead boyfriend, in the classic "after sex" scene in a cob-web filled basement of an abandoned creepy old house. To this we must say HMMMMM? Unfortunately they appear to be the opening shot of our horror flick of topic. She is then dragged down to the cellar, leaving a grizzly trail of blood behind. It isn't long before the film takes a wrong turn, and seems to leave behind its intention of being the bloody zombie flick you would normally expect, and begins to weave an intricate plot about the mysteries of the house.





Starring:
Katherine MacColl,
Paolo Malco,
Giovanni Frezza,
Dagmar Lassander
Release Date:
June 12, 2001
Studio:
Anchor Bay



This film gives you viewer a lot to think about with its dramatic scenes, and deep-seeded changes of overall mood. There are many times when the film stretches the bounds of traditional horror cinematography: horrifying scenic views, and expressive camera angles put it ahead of it's time. If there isn't a mass amount of dead bodies, does the film successfully scare? Or not?

We all know a film doesn't need blood and guts to be shocking, as some times what you don't see can be just as terrifying. This film exceeds that axiom as the film twists and turns between scenes that sometimes seem like moments of atmospheric, visual art. The scenes shot down in the cellar are very well directed and fully take advantage of a dark cellar to provoke the imagination. Of course...every Fulci fan loves the classic close-up shots of the eyes... obviously Fulci knows he conveys a bigger affect when they linger on wide-open eyes. Despite not having as many deaths as in his other features, the death's themselves are extremely, satisfyingly, (thumbs up) gory.

The first deaths we see are subtly terrifying... then we get to the highly-anticipated, death scene involving an unfortunate woman and a seeping gravestone. The scene had to be cut to get the unfortunate Rating. The final ten minutes or so, is when the gore really intensifies, and actually surpasses, some of his other films in terms of shock factor.

A standard to Italian horror films, the cast is an amazing strong point for the film. The line up of talent scores this one high on the horror-rater. The stand-out star of the cult classic is the guy who plays Ben. He shows an immersion into his character that is uncommon by someone so young.

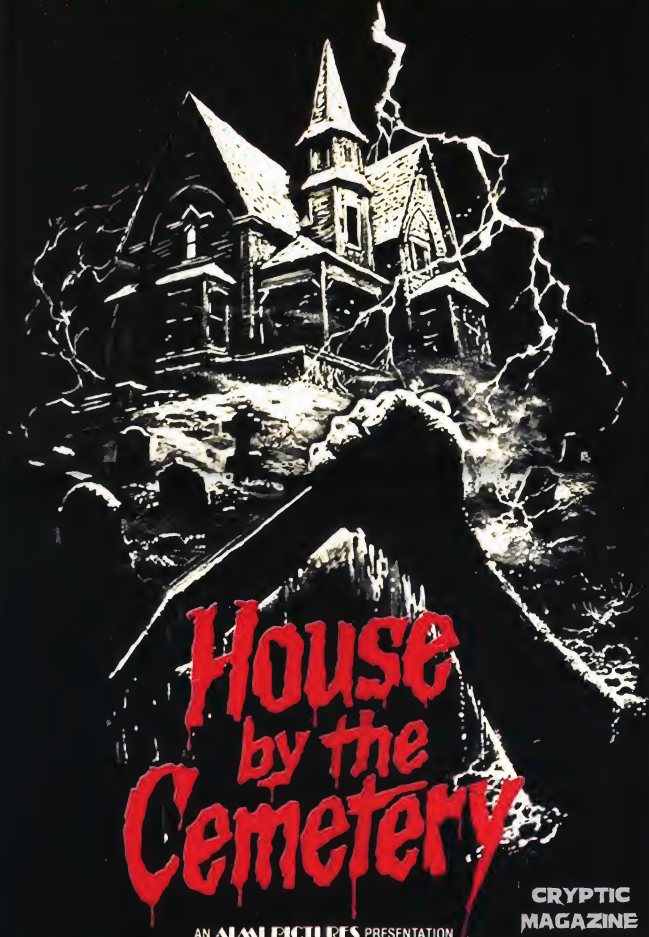
House by the Cemetery seems to be a bit out of place; belonging to the zombie genre... along with the director's other works, it loses its seriousness in scenes and storytelling to the unfamiliar of the genre.

When it does stray from the path, it's still manages to give viewers exactly what they want. There are some more-than-memorable scenes in the film that will stick in the back of your mind forever. If nothing else... you watched it for those much needed shots of the macabre you only get from Italian classics like House by the Cemetery.

Living Dead & Living Dangerously
 CRYPTIKID 666



**READ THE FINE PRINT.
YOU MAY HAVE JUST MORTGAGED YOUR LIFE.**



House by the Cemetery

AN **ALAI PICTURES** PRESENTATION

Starring **KATHERINE MACCOLL PAOLO MALCO**
ANNA PIERONI SILVIA COLLATINA
AND WITH **DAGMAR LASSANDER** DIRECTED BY **LUCIO FULCI**

**DUE TO THE GRAPHIC NATURE OF THIS FILM
NO ONE UNDER 17 WILL BE ADMITTED**

**CRYPTIC
MAGAZINE**

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NUBS

EYE VIEW

PICKS AND PANS FROM THE PRINCESS OF PUNK



since my last write up i have had such a red time! i have been to so many awesome shows and have purchased a good number of cool new releases! although a lot of my favourite bands come from the united states, lately there have been an awesome number of releases from bands stemming from canada! that is kick ass if you ask me.



Propagandhi - Potemkin City Limits – G7 Welcoming Committee - Fat Wreck Chords

Believe it or not, this band is Canadian! Propagandhi's latest release Potemkin City Limits is excellent! I was so excited when I heard Propagandhi was coming out with a new release, they have put out so many awesome sounds- full of very intelligent lyrics and crazy guitar riffs. This record was released on Fat Wreck Chords, as well as Propagandhi's own Canadian label G7 Welcoming Committee. Propagandhi fans might have been shocked to hear of the loss of front man and guitarist Chris Hannah back in 2003, but this was all a hoax. Creating this pseudonym "Glen Lambert" who supposedly helped to redefine their sound for the new album, Hanna's sarcastic sense of humour had many less-observant fans confused, but I thought it was pretty funny! This release is a very political one, which is not new for Propagandhi. They always write to make their listeners think and learn. Previous albums have had a raw sound that has a definite touch of anger and outrage. In their new life, Propagandhi have lost none of the outrage, but the tone of the music has changed significantly. While this may discourage those fans who were waiting for a sequel to Today's Empires, Tomorrow's Ashes, this album is a definite must for anyone who considers themselves a serious fan, as it is for anyone who is seriously pissed off by the state of the world today.



Sinkin' Ships – All Signs are Wrong – Wounded Paw Records

Sinkin' Ships- born in Toronto, Canada, have a unique sound to them. When I first heard this band I instantly loved it, which seldom happens to me. The sound got inside me and made me want more! I can't even group this band into the genre of punk rock. They edge on too many styles to place them in one, or even two categories. Often times a band that combines varied influences, sounds like they just couldn't decide on a style, but the Ships do it seamlessly. With a mix of punk, rock and even a touch of old school country at times, this band has taken the best of all worlds for this recording. An excellent female vocalist in the raw also makes for a more intense listen. Singer Naomi Allan sounds like she's singing straight from her soul. Her voice is so strong and aggressive, it grabs your attention and keeps it. The harmonizing with Mark Herpur's Voice in "Broken Hearts are Blue", is incredible! The second track on this record "Tis on Toast" actually has a hilarious story behind it, which I found out by talking with Rhythm guitarist Mark Herpur. This song is actually about a breakfast they had at a topless Breakfast restaurant. Mark said their waitress had her tits in his eggs, which knowing Mark, I know was a good thing! It also touches on the love of getting wasted and taking a cute boy, or girl home to get it on! Amazing, I love it! I have a feeling this band will one day be a hit in the US, because once you see them live you are hooked!




Horror Pops – Bring It On! – Helicat Records

Horror Pop's Bring It On! is an album full of edgy and punky, yet poppy vocals singing over a great sounding musical section. My favourite aspect of this band altogether is definitely the up tight bass. I love that instrument no matter what style of music it is playing. Fronted by female vocalist Patricia Day, the vocals on this album kind of sound like those of the band the Yeah Yeah Yeah's, but what makes the sound of the Horror Pops different is the upright bass which gives it that psychobilly sound. Patricia's vocals take center stage, forcing the music to revolve around her fantastic voice. And the rest of the band put together the rhythm and guitars that makes this band so much fun. I saw the Horror Pops live for the first time last year and they blew me away. The fun part about rockabilly and psychobilly bands is that they are very much about image and are very visually stimulating on stage. All the members of the band had perfect hair, great matching outfits and there were even go-go dancers that danced on the sides of the stage and did some back up vocals too. All together this is the mix for a great show. Although I do like this album, I think I enjoyed the album "Hell Yeah better. Bring It On! just didn't get me going as much.

Prince Charming

Story by Caleb Monroe
Art by Philipp Neundorf
Lettered by Jason Arthur



WHEN LERNER WAS A BOY,
HIS MOM ALWAYS WARNED
HIM THE BOGEYMAN WOULD
COME FOR HIM IF HE WAS BAD.

SHE THOUGHT HE WAS
THE KIND OF KID WHO
COULD BE SCARED.



WELL LERNER'S
BEEN *VERY* BAD
SINCE THEN.



AND HE'S
DISCOVERING
THE BOGEYMAN
IS REAL.



IN FACT, LERNER'S
DISCOVERING A
WHOLE LOT OF
THINGS TONIGHT.

HUFF!

HUFF!

HUFF!

HE'S DISCOVERING
JUST HOW OUT OF
SHAPE HE IS.

HE'S DISCOVERING HE
DOESN'T KNOW THESE
STREETS AS WELL
AS HE THOUGHT.

NO.

HE'S DISCOVERING
THERE ARE SOME THINGS
A GUN WON'T STOP.

HE'S DISCOVERING THAT
BREAKING BONES SOUND
MUCH DIFFERENT IN REAL
LIFE THAN IN THE MOVIES.

BLAM
BLAM
BLAM
BLAM
BLAM
BLAM
BLAM

HE'S DISCOVERING
WHAT IT FEELS LIKE
TO PISS HIS PANTS.

HE'S DISCOVERING
JUST HOW MUCH
IT HURTS TO DIE.

EARLIER.

"BAMBI" WAS THE IMPETUS FOR THE ENVIRONMENTAL MOVEMENT. "CINDERELLA" IS WHY GIRLS ESPECIALLY HAVE MORE TROUBLE ADJUSTING TO A STEP-PARENT. "LADY AND THE TRAMP" TAUGHT GOOD GIRLS IT WAS OKAY TO CHASE BAD BOYS.

YOU'VE GOTTA LET ME BORROW THIS.

HOW DISNEY MOVIES HAVE IMPACTED THE AMERICAN PSYCHE.

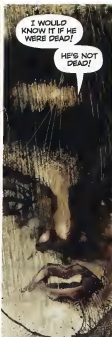
Closed

KNEW YOU'D LIKE THAT ONE.

TAKE IT BUT USE A BOOKMARK THIS TIME.

BOOKS ALREADY DOG-EARED DON'T TEND TO SELL.

I WONDER WHAT IT SAYS IN HERE ABOUT DWARVES...





MORNING.

WELL THAT'S
UNUSUAL.

GLAD
YOU FOUND
SOMETHING
INTERESTING.
OTHERWISE I'D
BE BORED.

I MEAN IF I HAD
A NICKEL FOR EVERY
TIME I'VE INVESTIGATED THE
SHOOTING DEATH OF A GIANT
WINGED DEMON IN THIS
NEIGHBORHOOD...

I WAS TALKING
ABOUT THIS.

OH.

IS THIS
OILY STUFF ITS
BLOOD?

SIGNS
POINT TO
YES.

LOOKS FAKE
YOU THINK THIS
IS A HOAX?

NO HOAX.
IT'S THE REAL
THING.

WISH THIS WAS
A HOAX.

YOU
AND ME
BOTH.

SID, GO TELL
THE REPORTERS
THIS IS A HOAX.

GOT IT.

CAUSE OF DEATH
CERTAIN?

SIX
SHOTS
TO THE
CHEST.

BY
THE JOHN
DOOP?

LOOKS THAT WAY.
EMPTY REVOLVER BY
THE BODY WITH THE
JOHN'S PRINTS.

I THOUGHT SPIKE
HERE KILLED THE
JOHN.

SEEMS IT TOOK THIS
GUY LONGER TO
BLEED TO DEATH
THAN THE OTHER
GUY.

THE SHOOTING MAY HAVE BEEN
WHAT PROVOKED THE ATTACK. IT'LL
TAKE US DAYS TO FIND ALL THE
PIECES OF THAT POOR SCHMUCK
DOWN THERE.

LAST NIGHT

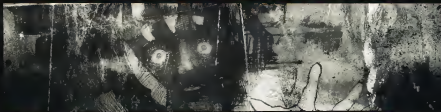


I'M NOT
GOING TO TELL
YOU AGAIN. DROP
THE PURSE AND
TAKE OFF YOUR
COAT.



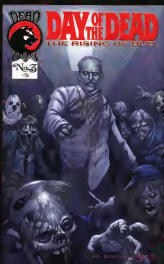
ANY, ANY,
IF IT ISN'T COLD OUT.
DON'T WORRY. YOU'LL
BE WARM ENOUGH
SOON.





THE END.

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From the Grave... To The Garage

Return of the Creature



By Count Kaufman

Recently I was pondering how I got started down this long, dark, path of horror. Why this fascination with the macabre? I know it started quite young. I was heavily influenced by the classic monster films. Friday night was "Horror Incorporated" on our local tv network, and my little sister and I would watch the monster marathons as late as mom and dad would let us. I think it was there that the seed was planted. While other kids were drawing pictures of smiley faces, rainbows, and their dog "Spot" I was drawing Frankenstein, Dracula and the Wolfman. In fact I was sketching shark attacks long before *Jaws* ever entered the water. I used to buy all the monster books from my school book club. My parents must have wondered where they went wrong. Now, when I speak with my fellow horror fans and buddies, I often find one similarity—we all built Aurora monster models as kids. My first kit was the Phantom of the Opera, but I also had the Salem Witch, Frankenstein, and Godzilla as well. Like a kid with his first coloring book, you try to stay inside the lines, but this is 3D. You do your best slapping on your Testors model paint, wait for it to dry, and marvel at your masterpiece. Well, at least you thought it was at the time. It was a great introduction to modeling for me, and definitely had an effect on me, and helped fulfill my early cravings for horror. To horror fans delight, in the past few years those old Aurora kits have been put back into production by Polar Lights. The kits are exactly like the originals, right down to the box art (see pic 1). Because these models are plastic, the price is very reasonable compared to the cost of most resin kits available. I now have the opportunity to build the Aurora "Creature from the Black Lagoon" kit for the first time. One thing I noticed once I opened the box, is that there are many pieces, all connected to the stem, all numbered. This is rare for the figure modeler as most have few pieces and no numbers. Because the kit is made of plastic, not resin, you must take extra care removing the parts from the stems, to avoid damaging them.



Try not to twist or pull them off, or you may take a small chunk out of them, instead use a x-acto knife. There's not much in the way of flashing, but you will need to do some sanding. The question is: how much? This is something you should decide after checking the fit of the many pieces. There are many parts that didn't fit tight, some have overlap, and some show space between the pieces. I made a decision not to drive myself crazy by trying to putty and sand every fit. You also risk wrecking the scale patterns, and trying to sculpt the filler putty to match would be hell! I decided to do selective repair, trying not to take all the fun out of the kit. Before gluing any parts, I decided on my paint scheme. Thinking ahead, I purposely keep parts unglued for ease of painting.





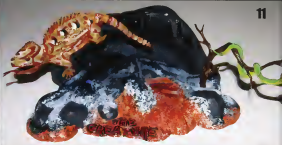
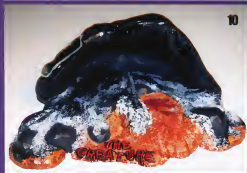
When gluing this many pieces I like to use large clips for holding the freshly glued pieces for extended periods (see pic 3). It also frees my hands up to move on to the next step, while not cutting short the drying time. After all the chosen parts are dried, I check for the areas I will spend a little more attention on. I did some extra sanding on the torso pieces, and the head to make it fit better. Make sure to put modeling putty in between the arm pieces, as they are not a very tight fit. I then spray all the parts with primer paint, and I'm ready for the real fun (see pic 4). I decided to start with a couple of the smaller extras. I did a little research on lizards and decided I wanted to stay away from green. I wanted my lizard to have his own look, not having any of the same colors as the Creature. I first laid down a base of tan with a brush, took a mix of burnt orange and amber, highlighting some areas, and then added some random spots to the body (see pic 5). I next used a finer brush with white paint, and did an outline around some of the spots, making them stand out more and giving the lizard more depth. With the same tools, I also created a stripish pattern down the tail. It added a "gecko" look with the large spots across the top of my lizard. They were simply created by making a spot of white, letting it dry, and then making a half-moon looking spot with black paint. I added a spot of crimson to the eye and then covered the tongue. I finished the lizard with a dot of

black to the pupil of the eye. After completing that, I moved on to the next reptile. I decided to go with the tree snake. I decided on giving it a very fluorescent look, so that it didn't get lost due to it's size. The snake has a seam on the full length of the body, so I used that to mark the separation of the colors, the top half being a lime green, and the bottom a bright yellow. I used a number one size brush to coat the body (see pic 7). The jaw was in two pieces so it was easy to paint the crimson red inside, along with the tongue. I used the same paint scheme on the eyes as I did for the lizard. The only difference is that there was no set space for the eyes, so you have to freehand them in. For the treebranch on which the snake is coiled around, I put down a basecoat of amber, and then a technique of heavily over-painting the area





that has little grooves and details and then wiping it away before it dries. This simple technique traps the covering paint so that it remains once the top is wiped or dabbed off. The harder you wipe the less paint will collect in those areas. I used a brown mixed with a touch of black for this. My little creatures are complete. Onto the base. Once I put together the large rock there was a big overlap, so I used my handy Dremel tool to file down the edges to make smooth (see pic 8). I painted all the rock formations with a dark mix of grey. The big challenge of the base is that there is a lot of interpreting. What separates the water, sand, seaweed



and rock is a lot on how you see it. I first laid down some colors to map out my base (see pic 9). On the ground area I went with a sand look, with a base of tan mixed with amber. On the water I wanted a dark and murky look, this is the **Black Lagoon** afterall, so I laid down turquoise, darkened with a little black. I determined that there was a bit of dark seaweed in the water, and also on the large rock, so I wove a curvy pattern in the water of aqua, mixed with blue and black. Once the the base has been roughed out, I go back and add some details. To create the sand look, I used a stiff dry brush and made a stipple pattern with an array of related colors using: orange, tan, burnt orange, brown, yellow, amber and even a few freckles of black (see pic 10). On the water I used a similar technique, by putting a much thicker pattern of white paint, stippling it heavy at the edge and feathering it towards the deeper part of the water. There's not a lot of waves in a lagoon, but I wanted the look that the water had been disturbed by the thrashing, attacking, Creature. For the emblem I went back to my favorite, crimson of course, and then defined it with a fine outline of black. I added my little creatures and had a completed base (see pic 11). Now to the main course, the Creature! I sorted the parts into sections. I primed the head in pieces to easily get at the tongue, which I again used crimson and a line of black down the center (see pic 12). It was then time to put the head together and place it on the upper torso. I cut a sliver of masking tape and fit it onto the teeth to keep overspray paint from getting onto the tongue, because my next steps will be using an airbrush. I will be using different airbrushes for upcoming columns, but my choice for this situation is the Iwata HP-B model, great for details



13



14



For the start of the upper torso (which I have in 2 halves) I lightly spray yellow on the front of the throat, chin, and the gills (see pic 13). The arm fins and dorsal are also coated with yellow, but for that I went back to a standard brush because I felt that a faded look was not needed. A color combo was then created to give a good balance, as well as blend. The top and bottom are sprayed with a mix of aqua, lime green, and black—spraying around the gills, chin, and throat for a nice transition blend from the head to the body (see pic 14). I wanted the abdomen scales, shins, and feet to remain the same color. Some of the larger areas could have been painted with a standard brush, but I opted for a very smooth finish, using a finer bristled brush. I then connected the torso to the bottom half (I had left those pieces apart for ease in painting the stomach scales). The bulk of the body was then sprayed with a darker tint of aqua green, and black. I use a little of this with a fine brush to put in some outline details on the shins and feet. The webs of the feet and hands are painted with yellow, with streaks of amber in some of the grooves. This is also done on all of the fins and the gills, creating a little

dirty, rusty look (see pic 15). I also used this color to touch on some of the wart-like spots on the forehead. The claws on the hands and feet were painted with a light grey mix, likewise with the fangs. The eyes were my last challenge. Because they're not fish, lizard, or human-like eyes, I went with an outline of yellow, an eyeball of aqua green and black, and the pupil of lime and aqua. This seemed to tie everything together nicely. Lastly I sprayed the base with a clear satin protectant coating. On the Creature I used crystal clear to give it a more wet and slimy look. I then attached him to his base and voila! —Classic Creature! I highly recommend the Aurora kits for kids, they are a great parent / kid hobby project. There are also some new, way cool, kits sculpted by Jeff Yagher based on the box art from these Aurora kits. Although my parents never planned it, it may be a way for you to instill a love of the macabre into your little monster.

And now... back to my coffin.

15



16





DO YOU REALIZE

SHAKESPEARE INVENTED MORE THAN
1700 WORDS (INCLUDING: ASSASSIN & KUMFL).

STEWARDESSES IS THE LONGEST WORD TYPED ON A
STANDARD KEYBOARD WITH ONLY THE LEFT HAND.

THE AMPHYRON IS THE SPACE BETWEEN YOUR EYEBROWS.

OBNOXIATION IS WHEN AN ARM OR LEG "GOES TO SLEEP" AS
A RESULT OF NUMBNESS CAUSED BY PRESSURE ON A NERVE.

NO WORD IN THE ENGLISH LANGUAGE
RHYMES WITH ORANGE, SILVER, OR MOUTH.

1000 WORDS MAKE UP 90% OF ALL WRITING.

THE NAME JEEP CAME FROM THE ABBREVIATION GP, USED
IN THE U.S. ARMY FOR "GENERAL PURPOSE" VEHICLE.

A FERRULE IS THE METAL BAND ON THE TOP OF
A PENCIL THAT HOLDS THE ERASER IN PLACE.

THE LONGEST ONE-SYLLABLE WORD IS SCREECHER.

THE FUNNY BONE IS A NERVE, NOT A BONE.

RICE PAPER DOES NOT CONTAIN ANY RICE.

ALLEN K. 2014

CRYPTIC'S SCREAM QUEEN **HOTTIE**



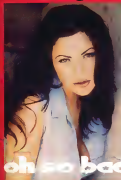
CHRISTA CAMPBELL

CHRISTA CAMPBELL FILMOGRAPHY

THE WICKER MAN
88 MINUTES
DEADLY WATER
RELATIVE STRANGERS
END GAME
DEATH BY ENGAGEMENT
MOZART AND THE WHALE
2001 MANIACS
MANSQUITO
BLACK HOLE
THE DRONE VIRUS
THE NEW GUY
LOOKING FOR BOBBY D
THE CREW



www.stipko.net/christacampbell



oh so bad...but oh so good!



kerry king and the Unholy Alliance

For years we have religiously listened to the gripping sound of Slayer, eagerly watching the evolution of these mighty titans of metal. We have witnessed, first hand, the influence the band has had on many of today's bands like, for instance, some of the bands on the amazing line up for - The Unholy Alliance Tour - Preaching to the Perverted. Headlined, of course by Slayer-- Lamb of God, Children of Bodom, Mastodon, and Thine Eyes Bleed round out a bill inspired by the horrific and macabre. The following is straight out of the press release kit: Los Angeles, CA - Monday, March 6, 2006 - If you think 6.6.06 is an intimidating calendar date, just wait. The killer reunion of all time -complete with live tour dates - is about to commence. The four original members of SLAYER - Tom Araya/bass, vocals, Kerry King/guitars, Jeff Hanneman/guitars, and Dave Lombardo/drums - the pioneers and undisputed kings of extreme speed/thrash metal, have entered a Los Angeles-area studio to record what will be their first new studio album since 1990's "Seasons In The Abyss". As if that's not enough, uber-producer Rick Rubin, who helped solidify the much-emulated Slayer sound beginning with their genre-defining 1986 classic Reign In Blood, has taken the helm as executive producer of the project. The original team is back in place. Working closely with Rubin will be Josh Abraham (Korn, Velvet Revolver, Atreyu), who will produce the album. We're real happy to have Josh on

the team, said Slayer's Jeff Hanneman. He's a very creative and intuitive guy, he knows music, and he really gets who Slayer is and what we're doing. The as yet untitled album will be released on Slayer's long-time label, Rubin's American Recordings/Warner Bros. Records, and is expected out this fall. Dave's been back with us, playing live, for a couple of years now, and we're all looking forward to recording together again, said the band's Tom Araya. Says Lombardo, It feels really good being back with the same guys I started out with. The chemistry is definitely there, that's the exciting part of it, to capture that chemistry again. And that's what is happening. Jeff, Tom and Kerry have been writing songs for this new album since they wrapped their last North American tour in September 2004. This is probably the most prepared we've been to record an album since the 80s, King added. We've been writing and cutting demos for months. While these may change, working titles for some of the songs that will be recorded include Catalyst, Cult, Supremist, and Conspirency. I like to write songs that have different meanings for different people, said King, where everyone can say, "I know what he means", but still get their own sense of what the song is about. But wait, this just gets better. On 6.6.06 in San Diego, CA, Slayer will kick off a seven-week summer trek, The Unholy Alliance Tour - Preaching to the Perverted, that boasts what has got to be the genre's coolest line-up of the summer - Lamb of God, Mastodon and Children of Bodom (who will rotate the second and third slots), and Thine Eyes Bleed who will open the shows. Not only is the line-up terrific, but ticket prices will not exceed \$39.00, giving fans a great value for their dollar. Tour dates & all other details will be announced shortly. According to Slayer's long-time manager Rick Sales, "We want The Unholy Alliance tour an annual global event, so we decided to be smart about the design from the beginning. We booked most of the tour's shows at indoor venues, ...it allows the bands and the fans amenities like air-conditioning, and indoor bathrooms, as well as the best stage lighting, production, and less expensive concession prices. The



Image Courtesy of SLAYER.net

few shows that will be played outside will be played at night in permanent facilities with our lighting, production, and so on. Everyone wins. All this info may be too much to take in for some die hard fans out there... Why take our word for it, tho, when you can hear it straight from guitar legend Kerry Kingon ...the tour and more..

CRYPTIC: Why these bands and why now after so long out of US touring?

Kerry: Honestly we have been wanting to play with a few of the bands a while now, like Lamb of God, but mostly because it has been so long since we in last toured the US...over 18 months to be exact. We did OZfest a few years back and we only want to do that about every four years or so. So this made a good excuse to get to play with these bands and do a fresh US tour.

CRYPTIC: Every musician has influences... who's yours ?

Kerry: Old School... "Priest and Maiden". New... I would have to say "Chimera & ArchEnemy" are just a few I am into.

CRYPTIC: Now Cryptic readers are hard core about this one, so careful how you answer it. What are your all time favorite horror flicks?

Kerry: Wow... that 's tuft but newer stuff I like Nightmare on Elmstreet , "I mean that really blew me away... just the concept of someone gettin you in your dreams ... and of course the way he sliced and cut himself was just too bizarre. Also... The Exorcist and The Omen: "The Final Conflict" is one of my all time favorites as a political view. I Like the way he gained such political power and it's religious content is of particular intrest. Old school; I like 13ghosts, and House on Haunetd Hill, to name a few.

CRYPTIC: For the record... what's your favorite song to perform live and why?

Kerry: I would have to say still to this day "Reigning Blood" because the stage level of energy and crowd response rise to about 80 billion decibals. It doesn't matter where we are and how big the crowd, but the reaction is always the same.

CRYPTIC: What advice would you give another guitarist trying to break into the biz?

Kerry: Don't get locked into what someone else calls the norm, and don't be afraid to experiment outside the box.

CRYPTIC: How did you get started playing guitar & why?

Kerry: My dad, got me into it. I was like 13 and my dad thought it might keep me out of trouble.

CRYPTIC: What is the one goal left that you would like to see Slayer achieve.

Kerry: A platinum record would be nice to add to all the gold ones we have achieved. I think there has been so many different distributors that none of them are willing to fess up to it.

CRYPTIC: What are you excited about in the near future of Slayer besides this tour?

Kerry I am really looking forward to the new CD...I mean, I have heard the rythms for years but never with all the other tracks included. And what I have got to hear on rough mixes so far... is simply amazing.

CRYPTIC: As a fan where can one go and find out all the latest Slayer news and such.

Kerry: Well, our official site is SLAYER.net, but there are a few fan-sites as well. I believe one of them is called SLAYERIZED.com.

CRYPTIC: We would like to thank you sir for taking the time to step out of your busy tour schedule and sharing with us the Slayer info.

Kerry: You are entirely welcome and thanks for the support and such.

And there you have it folks...right from the one and only source: CRYPTIC MAGAZINE. We would like to thank the rest of the bands on The Unholy Alliance Bill (we will be hitting some of you up very soon), and of course the charming Hedi Robinson—publicist to the stars (including SLAYER), for all her help and press release info used to create this article.

On a side note—It was quite an honor to interview Mister King , He is as cool as it gets. Watch for the new CD, and don't miss the amazing "Unholy Alliance" tour!



STRATO DDD



Drawing on classic horror movie plot devices such as a haunted house, an ancient book with mysterious powers, a mad professor, and a group of college kids, **THE HAZING** is a traditional chiller which still manages to pack a frightening punch. A group of fraternity brothers and sorority sisters head out to a spooky house to indulge in some hazing activities. However, a demented professor is wise to their activities, and utilizes some vices from an ancient book to control the actions of some of the students. Gradually working his way through the hapless kids, the professor sets out to murder them one by one, until the survivors stumble across his activities, and realize what he's up to. Not knowing who the devilish scholar is controlling, the kids can't decide who to trust, leading to further mayhem and blood-letting as the film winds to its brutal conclusion.

With heavyweight veteran actors like Brad Douril and Brooke Burke (Well Brad Douril, anyway) heading up this release you would expect that the acting would be at the very least acceptable, and it is. The rest of the cast is very solid, with performances ranging from MTV to major motion picture (*Not Another Teen Movie*). While silly at times, overall the mostly unknown cast delivers a strong performance of their archetypal characters. The Fraternity Jerks are jerky, the Herds are nerdy and the Babes are... occasionally naked.

I would rate the gore factor on this movie on par with "Evil Dead", some of the effects are cheesy, but are played off straight. There are some over the top gore scenes, with a tip of the cap to such classics as "Texas Chainsaw Massacre" and "Evil Dead 2", but this is not a complete gore fest, the blood is, for the most part, tastefully done to go along with the story. A scene to watch for is the "Tongue Tossing" scene.

Guilt weighs heavily on the minds of all soldiers, but for the squad of German soldiers in the terrifying horror film **THE BUNKER**, those emotions become dangerously real. In 1944, a group of exhausted German soldiers, led by Corporal Baumann (Jason Fenyng), Lieutenant Corporal Ebert (Jock Davenport), and Sergeant Heydrich (Christopher Fairbank), hide out from Allied forces in web of tunnels. However, as the night moves on, the men begin to experience a series of strange and horrible events, leaving them hating their enemy—or perhaps only the enemy in their minds.

With a no name cast I would expect the acting to be less-than-perfect. Truth be told, the acting was about the only thing that enticed me to sit through this film. While at times it was too overdone, that, to me is the fault of the script writer. This movie suffers from the too-much-suspense-for-it's-own-good syndrome. I understand that they're trying to set up a plot that keeps you strung along until the big payoff in the end, but this movie drags on, end on, end on, and on, until you want to grab one of the weapons on the screen and shoot yourself in the head. Even under these adverse conditions, the acting is still pretty riveting.

There is very little gore in this movie, as I'm sure most of the budget was used for the WWII styled props. I give the thumbs up for the look of this picture, but I feel that certain scenes would have best been served by a bit more gore. It seems to me that when you are making a motion picture steeped in realism, enough to get the very best in props, you'd go the extra mile to do war-like bloody realism.

For Story
The Hazing
receives:



For Acting
The Hazing
receives:



For Gore and FX
The Hazing
receives:



For Story
The Bunker
receives:



For Acting
The Bunker
receives:



For Gore and FX
The Bunker
receives:



**Overall
Scores**

THE HAZING




THE BUNKER



2 1/2 Headstones of 3

2 Headstones of 3



For centuries man has reigned atop the food chain. A virtually inexhaustible source of the evolutionary ladder.

Armored by this unequalled superiority, man has always insisted on the denial of that which he cannot explain.

Even in today's "enlightened" society, mortals tend to turn from the unfathomable, relegating it to the darkness of myth.

From crudely scrawled cave paintings to glossy modern tomes of sanitized historical hearsay, all sources would agree on man's dominion.

CURSE OF THE BLOOD CLAN

But we as immortals know the horror of truth... The cold hard reality of the hunger calling... Calling from the darkness of a blackened soul beneath the full moon, a hunger known only as...

The Curse



NICE TO
SEE YOU AGAIN
SIRUS.



JONAH!!!
YOUR
STENCH
PRECEDES
YOU!

SURPRISING
YOU CAN IDENTIFY
ANY SINGLE
SCENT IN THIS
ABBATOIR.

YOU
ALWAYS WERE...
MESSY.

IT TENDS
TO MAKE YOUR
TRAIL EASY TO
FOLLOW.

I THINK
YOU KNOW WHY
I'VE COME.



I'M AWARE
OF YOUR "SERVICES",
LAPDOG.

YOU CAN TELL
THAT LUNATIC DOCTOR AND
HIS CURS AT THE COLONY
THAT I'D RATHER DIE THAN
BE CAGED AGAIN!



YOU
WON'T TAKE
ME ALIVE,
JONAH!


I
KNOW.

It seems the infinite distance
between mortality and immortality
can be measured in the mere time
it takes for man...

... to become beast.

KRAACKLE!





Mortals take their existence for granted and only believe what they are told to believe.

But for an immortal...
It is a nightmare that never ends.

A hunger that can't be sated...
A thirst you can never quench...



I remember the days of man, for I too was once a mortal. Now those days are gone... Lost forever...and throughout the centuries I have learned to accept that loss.

But I haven't learned to accept the horror.

The horror of this
beast of burden...

SCHMACK!

WOLFENSTEIN

The horror of this terrible
vacuous hunger... calling...

...howling...

HOWOOOOOOOOO!

SCHMACK



Someone has to keep the balance
between mortality and immortality...
At least until a cure is found.
Doc says...



Because there are always renegades in every
species, whether mortal... or eternal...



And whether it be man, beast or
something in between... I will fight
to preserve the balance...




I will fight for a cure.

Salvation from this
beast of burden...



I will fight to free this blackened
soul from an inescapable eternity
of horror...



To be free of the Curse of the
Blood Clan, dictated by that
damned laughing moon...

This wretched curse of immortality
known only as...

**Curse of the
Blood Clan**

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MASTERS HORROR

By T. White

TIM VIGIL

Throughout history there have always been individuals who rise above the rest in any given category. Babe Ruth. Tiger Woods. Gary Kasparov. They are the pinnacle of their craft, the best of the best. For those who may wonder who holds that title for independent comics, they need look no further than Tim Vigil. From the time he put pen to paper, Tim has given us some of the best titles the industry has to offer. With his work on *Faust* and the magnificent *Gothic Nights*, Tim has proven time and again that independent comics have a hell of a lot to offer.

T White: For those out there who have been living in a hole, start off by educating our readers about what it is you do exactly.

T Vigil: I am a comic artist doing underground publishing, comics like *Faust*, *Gothic Nights*, *EO* and *Mona Lisa*.

FW: What prompted you to get involved in comics?

TV: I always collected comics and constantly copied and traced from them. Comics inspired me from its cosmic grandness to its heroic stature. I developed my artistic style from comics, way before any other art influence. I figured it would be natural to get a job in comics.

TV: Who are some of your influences?

TV: Jack Kirby, Frank Frazetta, Wally Wood, Hal Foster, Steve Ditko, Russ Heath, Neal Adams, Bernie Wrightson, Barry Windsor-Smith, Richard Corben to name a few.

FW: What was your first published work?

TV: My first published stuff was an 11x17 zine called *Raw Media Mags*. Joe Vigil, John Palmer and I did short stories in them for 3 issues. They were Xeroxes, and put out to local shops.

TV: What are some of your earlier works that new fans might not be aware of?

TV: Probably the stuff I did with Silverwolf comics, would be stuff to look for: *Grips*, *Nightmaster*, and *Dragonquest*.

TV: Let's talk about *Faust*. When was the idea for *Faust* first conceived?

TV: I was doing a store signing in Brooklyn, New York where the store owner, Wok Biez, introduced me to David Quinn. It was through Biez that the suggestion to do a character like *Grips* was voiced. I wanted to do something more serious than *Grips*. David and I began talking and Quinn brought up doing the play *Faust*. I conceived a drawing basing the costume on Batman, *Daredevil* and *Grips* together. We developed the satanic plot from there in a basement in Brooklyn during the summer of 1986.

TV: How long did the idea take to reach fruition?





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www.brokenhalos.com

Q: The character was introduced in a deluxe edition of *Omen of the Wrath* as the 20th character title was changed due to some crap we got from Marvel Comics. Their character Omega the Unknown was copyrighted. But, anyway, we had taken the idea of Faust to Northstar Publishing and did a short intro of Faust in the *Omen* limited edition. A exciting little story where David and I saw our character come alive.

Q: What did you think of the film adaptation of *Faust*?

A: I was glad at first to hear that Brian Yuzna was going to do it after Stuart Gordon backed out, but the film fell way short of anything the comic portrays. The producers listened to David but shut him out. I was able to talk through David but that was all. They didn't understand that the cruelty and perversion mainly came from me. In the film is weak, and when watching is laughable in parts. It needs to be redone in its true glory and gore.

Q: A lot of creators in the business often list you as 'one of their' primary influences. How does it feel knowing that your work is the reason a lot of the artists are doing what they do today?

A: I have been told by people that I am an influence but as a major influence, I don't see it anywhere in the market. I always grew up thinking that the best artists were not the simplest and had to have a true original style. I don't see originality in my work. And today with comic so boring due to the photo realistic styles there is only a drone of a flat line in style.

Q: You're definitely looked up to as a legend in the independent market as well as the horror genre. What is it like to be considered a legend in horror? Did you see yourself falling into that category when you first started doodling on your homework?

A: If you ask comic shop owners I don't think they would say that. I think they would just call me sick and perverted. Dangerously influential to the little minds of the people who never want to grow up in thought.

Q: Lastly, can you offer any advice to those up-and-comers who are struggling to reach their dream of working in this business?

A: For anyone going into the business of comics remember to have your ass-kissing face on. It's a fraternity out there and they have to like you before they like your work. Keep your opinions to yourself and don't rock the boat. Tell any editor what they want to hear and watch your soul be taken away in the name of Marvel, DC, and Image. Why is it that slop from the mainstream sells better than the good work from Indies? The comic shops have to start seeing that they hold all the power to change this industry. LONG LIVE THE DYNA-POP REVOLUTION

We at CRYPTIC MAGAZINE would like to thank Tim for the Amazing cover to this issue and also to the amazing Jay Fotos for the stellar paint job.



LEGENDS HORROR JOE VIGIL

Independent comics have remained an ongoing battle since their inception. It is a constant ongoing struggle for publishers and creators alike to claim recognition in the wider-massive world. This, however, is not the case for Joe Vigil. Considered amongst the best of the best when it comes to comic book creation, Joe Vigil made it home in independent comics, and still does so to this day. From his work *Fritz Whipple*, to his magnificent Hell-bound epic, *Gunfighters in Hell*, Joe has proven to us all that there lies in every comic and creator of the business, and a creator, if he has the guts, the talent, the name for himself, no matter the size of the outlet.

I was an honor to interview this legend and idol of this author. I am still giddy as I write this introduction. With great pleasure I beg you to read on to one of comic book's shining stars, a true light on his success, the formation of his career, and gives brief hints at what lies ahead.

W: Well... Joe, why don't we begin with you telling us about your artistic abilities.

JV: I've always been drawing since I can remember, and I've always worked with my brother, Randall, I can remember. We would draw comics together on jobs, drawing pages.

W: Were you a comic book fan growing up?

JV: I was a fanatic about horror and science fiction. The first comic I read at that time was a pair of old coppers as when the comics would arrive we would cut the stock right down the middle and read it all.

W: What were some of the titles you read?

JV: Well a *Spideeman*, *Cherokee*, and *Thor* book. Also, any horror and sci-fi comics.

W: Would you say that the creators of those books were direct influences on you?

JV: Sure. *Nick*, *Rowley*, *King*, *Wood*, *Heath*, *Adams*, *Wrightson*, well, of course, *Frank* *Frazetta*.

W: When did you get your first job?

JV: They needed a back-up story in *Faust* and suggested that I should bring back *Fritz Whipple*, a character I had created and written and drawn for the college newspaper.

W: How did it feel to see your work published for the first time?

JV: It felt real and yet my art was pretty weak. I hadn't even read any comic books before and had been just doing private paintings and working in the government. Still I was happy to be published.

W: What are some of the titles that you and Tim

JV: *Gunfighters in Hell*, *Yin-Yang*, some pages, *Sinbuck*, *Chargings*, *Crim*, and some pages in the first issue and drew some backgrounds and asked some

W: It is often the case with creators or any staffers, but that matter of credit. How you mean any of that between you and Tim?

JV: Yeah, when Tim had done *Yin-Yang* I was determined to top that and when *Gunfighters* came out Tim got into and did *Gunfighters* *MO'FO* *SO*, and then I'm going to be hard to top.

W: I would like to talk a little bit about *Gunfighters in Hell* with David Barbour. It actually started off as a short story of your creation?

JV: Well, I wrote a short story that took place entirely in Hell about the *Gunfighters* and his battle to reclaim his soul. We all thought this would make a good comic except that it was VERY black and sad. So after I had finished the first draft of the comic as you asked Dave if he wanted to co-write it with me and we decided to turn it into a black comedy. Most of the humor comes from him and it makes the story better.

W: How did you and David get together and bring *Gunfighters* into comic books?

JV: Tim had already been selling for comics. He did *Zoro* *Tolerance* with Tim and he was a friend of mine. We also worked well together. I did one book that gave it to him then he does his version gives it back to me and if I want to change anything I do. Then it's ready to be drawn.

W: I would, like many, consider *Gunfighters* a first for comic books as far as the horror/science fiction is concerned and of course, like all great things, many attempts to emulate it have come and gone. Are you familiar with some of those attempts and do any come to mind that you have read that you really enjoyed?

JV: Honestly I didn't read any of them just because they were called off of *Gunfighters* and I didn't want to get any ideas in my head from them.

W: You released *Original Sin* which was a prequel to *Gunfighters* and set too long ago did *Sinbuck*, what more is in store for the *Gunfighters* series?





Joe Vigil

Q: I already have an outline for the next Gunfighters special. I can't get into the comic yet but it will be different from the others, not really as epic, a little more intimate. But you know me! It will be a mean and nasty little sucker.

Q: I have read that even in the digital age you still do your coloring by hand? Is that the case and if so any plans on making the leap to digital?

A: I like to color by hand. It makes the pages look more organic but I have been coloring a lot on the computer. I didn't like it at first but now I'm beginning to get the hang of it. Most weeks I see colored by computer look very dry and stale so if I do start coloring that way I would need to work hard to change that.

Q: What are you currently working on?

A: Right now I'm working on "Lords of Oblivion" a book that I will be publishing on my own. It will also feature Tim's new story Moon Lisa. This will be a flip book with two full features.

Q: Really good? Good comment!

Q: My favorite movie? I don't know...here are a few: Westerns-The Wild Bunch, Horror-Dracula, Thriller-Psycho, Drama-When's A Girl of the Year?

Q: What's your favorite comic that you have worked on?

A: Gunfighters in Hell.

Q: What is your favorite comic from another creator?

A: Spider-Man's Nights. It's a great book, or The Rocketeer by Dave Coverly.

Q: Where would a fan go to get a nice copy of your work?

A: Casual book shops, although some are notorious for not carrying our books, or come time at gunmen08@aol.com and I can help you find them. Plus my own website www.wildandpublishing.com will be carrying the Lords/Menus Line book.

Q: Do you take open commissions from the public?

A: No, but sometimes it takes a while to do some more pictures.

Q: Any planned appearances in the near future?

A: I'll be at the www.thewildandpublishing.com the Wild Chicago Con for sure.

Q: Lastly, many up-and-coming artists consider you among their main influences. How does this make you feel?

A: It feels good. I hope I do a good job and give fans their money's worth, and if I can shape an artist in any small way I think that's great. It happens to all of us.



WE WOULD LIKE TO THANK
JOE VIGIL FOR HIS AMAZING
WORK ON THE FOLLOWING
SHORT STORY ENTITLED
"TWELVE HUNGRY MEN"
WRITTEN BY DEAD DOG'S
OWN MARK KIDWELL.



12 HUNGRY MEN

STORY MARK KIDWELL

PENCILS JOE VIEL

COLORS JOE ALLARD

LETTERS THOMAS WHITE

SHOULDA
KNOWED BETTER
THAN TIDRAW ON
ME, JACK-BOY!

BAM

BLAM

BAM

B-DAM

ROT IN
HELL
CALLOW
YOU...!

BLEEDIN' OUT
JACK-BOY, GUT-SHOT.
SHIT FROM YER BOWEL
MIXIN' WITH YER
BLOOD. POISON'S
HEADED STRAIGHT FER
YER HEART. BAD WAY
TO GO.

MERRE I WILL, MERRE I
WONT. YOU READY TO SIGN
A CONFESSION?

SPUTE-
O-CALLOW... YA SPUTE
PIECE A SHIT
FINISH ME...



Y'SEE, I ALREADY
FILLED 'ER OUT FER
YA SON. ALL YOU
GOT TO DO IS MAKE
YER MARK.

I, I CANT EVEN MOVE MEH
D'AMN. -SPRUTZ- -ARMS, Y!
BLACK HEARTED, -SPRETTONG,
GIVITONE!, SWITTONISS!



SCOURGE
THERE...MAP...JYP

LIKE A SON
IN SHIT,
BOY.



LIKE A
SON IN
SHIT.



TROPHY TIME.
JACK-BOY! SIGNED
CONFESSION MIGHT
SATISFY THE U.S.
GOVERNMENT THAT
JUSTICE HAS BEEN
SERVED...



BUT THE
RIGHTFOUS
NEED A
REMEMBER



EVENIN
EUSTIS. THEM
DUMPLINS
READY?

YESSIR, MR.
CALLOW. SAME'S
EVRY OTHER SUNDY
NIGHT.



GOOD! ONLY REASON GOD
SUFFERED A CHICKEN TO LIVE.
RIDIN' A PLATE NEXT TO A
MESS A' DUMPLINS!

GIVE SOLOMON A NICE
RUBDOWN, THEN GIT ON BACK
UP TO THE HOUSE. DINNER'S IN
TWENTY TICKS!

YESSIR.



REET-REEE REET
REET-REEE



REEE-REEE-REE-REE...



EVENIN
GENTS...



NOW DON'T
EVERYBODY START
CHATTERIN' AT ONCE!
I KNOW YA GIT
LONELY IN HERE, SO I
BRUNG YA SOME
COMP'NY!



HERE YA GO
SNARKERTE JACK
JACKSON! MEET THE
FELLERS!



RECKON I'LL
MAKE YA A PLACE CARD LATER,
JACK-BOY! I'M FRIGHTEFUL, TRIED
YOU UNDERSTAND, DONTCHAP



DON'T SO THINKIN' I DON'T
APPRECIATE THE REWARD, JACK, I'M
JUST PUTTIN' YER BLOOD MONEY
IN HERE WITH ALL THE REST. THESE
ARE THE WAGES OF SIN, BOY, AND
I'M JUST THE MAN T'KEEP AN EYE
ON 'EM.



SUNDAMMIT, ELISTIS!
I SAID TWENTY TICKS,
BOY! GIT YER SKINNY ASS
IN HERE ON THE DOUBLE! I
WANT THEM DUMPLIN'
AND I WANT THIS DAMN
MESS CLEARED UP,
PRONTO!

MIDNIGHT

SHIT, WOMAN!
YA TRYIN' TO
BITE IT O..J

AAAAARGH!
SHIT! EUSTIS!
WHAT THE HELL
WAS IN THEM
DUMPLINS?

FER THE LUVAGOD!
EUSTIS! YOU SCREW
THAT CHICKEN 'AFORE
YA ROASTED IT?

WHAT THE HELL?

EUSTIS?! YOU
BETTER NOT LET
ME KETCH YER
BLACK ASS IN MY
THINGS!

UHRRN!
YOU SUNNNUYABITCH!

W
H
U
D
D



BUST!S!
YOU ARE A DEAD MAN!
YOU HEAR ME, BOY!
DEAD! WHEN I GET
OUTTA HERE...!



EVENIN'
JUDGE.



J-JACK-B-BOY?

AT YER SERVICE,
JUDGE CALLOW! WE'RE
AWFUL GLAD YA COULD
MAKE IT. WE GET
POWERFUL LONELY
IN HERE!



W-WHATTYA WANT?

NOT MUCH,
YER HONOR! JUST T'SEE
JUSTICE SERVED. BEIN' SOME OF
US BEEN LOCKED UP IN HERE FOR
SO LONG, WE GET MIGHTY
HUNGRY...



...AND WE
WANT THEM
DUMPLINS!

YEEEAAGHHH!!



SORRY I'DO
THIS TO YA S'SOON
AFTER YER HARD DAY'S
RIDE. SOLOMON. I'LL
MAKE IT UP TO YA NEXT
TOWN WE COME TO.

YEEEEAAAAAGHHH!!



WHOOOSH



HOWZAT
FER CLEARIN' UP YER
DAMN MESS...
JUDGE...?



THE END

JEFF ZORNOW

A Focus on Macabre Illustration

featuring

JEFF ZORNOW

He is currently commanding a legion of zombies to march upon our homes to eat us and our families alive - penciling/inking Day of the Dead. The Rising of Bub. He is a regular cursed contributor to Cryptic magazine as a writer/artist of short horror comics. This monster's plans are to resurrect the abomination known as Dr. Freudstein and take us back to The House by the Cemetery for even more bloodshed. The ink he uses to create these horror monstrosities is black blood, deeper and darker than Jeff's bubbling crude that runs through his frozen, undead veins. Jeff Zornow plans to use horror to slaughter all that we hold dear. JEFF ZORNOW MUST BE DESTROYED!

TW: Let's start by telling the readers what you do.

Z: I am a comic book artist. I write and illustrate my own horror comics, as well as illustrate comics others have written. As well as other kinds of illustration for movies, album covers, t-shirts, etc. And when I'm not busy creating visual terrors, I drink the blood of babies.

TW: Who are some of your influences as far as the

penciling/inking side of things?

Z: Joe Orlando, Klaus Janson, (great mentors of mine), Milton Caniff, Jack Davis, Wally Wood, Ghasly, Jovely Craig, Ghy Davis, Mike Mignola, Ruffid, Hideshi Hino, Junji Ito, Ge Naga, Alex Toth, and the Moon.

TW: And your writing?

Z: I don't know that I am influenced by other's writing as much as I am influenced by ideas, atmosphere, pacing, and the undead blood monsters from beyond who whisper into my ear while I sleep. The stories of Hideshi Hino, Junji Ito, and the master H.P. Lovecraft are good examples.

TW: Which do you enjoy more, the writing or the art or... why?

Z: I enjoy the entire process as a whole. Although the part that is the most fun, is creating music with a sketchbook, and creating this horror stuff. The part that would be the least enjoyable is getting paid. As long as the characters say what is needed to be known, then I'm happy.

TW: You managed to derive the business with Vampires & #10 worth you penciled and inked, how did that make you feel to have your first published work?

Z: Hungry for more.

TW: How did you land the gig at Harris Comics with Vampires?

Z: I was hired to do a mini-series that ended up being dropped, I was then hired to do the short story "A day at the beach" because of some other artist who couldn't make it happen for one reason or another.

TW: Were there a lot of rejections before hand?

Z: Yes, from everybody. They all hate me.

TW: Did having a published work immediately open doors for you to further your pursuits?

Z: I wouldn't say immediately, but I did make things easier.

TW: For those new to Cryptic Magazine for the issue may not have seen your previous work in Cryptic Magazine issue 1 with your story Swamp Creature/Blood Swamp which you wrote, penciled, lettered, and inked. Were you satisfied with how it turned out?

Z: Yes, although this was my first story and everything has evolved a bit more since then. The story you've just read in this issue, MURDERGOTH, is something I did at the very beginning of this year. And is a better example as to where I am at.

TW: Where did the idea for Swamp Creature/Blood Swamp come from?

Z: It was originally created for the Comic Con Anthology, but for some reason, I don't know, I never made it in the final printed book. Anyway the idea was that this might be the only chance I get to do whatever I want and get it published. So I just went with it. I wanted a completely over the top creature-core monster fella story, that paid homage to monster exploitation films and magazines of the late 60's and early 70's, as well as the great splatter/platter films, comics, that was the stuff I grew up on. I mean, come on, it's an Aztec Mummy vs. a Swamp monster comic! What can I say about such a thing? I knew from the beginning that the monsters would kill everyone in the end. I'm here for the monsters all the fucking way. It's about time they started to get what they deserve and get back to eating/killing people! "BLOOD!"

TW: How did you get involved with Dead Dog Comics and Cryptic Magazine?

Z: Chaz DeMose (discovered me. I was passed out in a ditch behind a cemetery. I had an empty bottle of Jack Daniels, and a dead rotted muggo mangled dog as my pillow. Chaz woke me up and asked if I draw comics? It's funny that he assumed I did.

TW: So now your doing Day of the Dead. The Rising of Bub with an all-star creative team that includes Mark Kidwell doing the story, you, Jeff Zornow doing the pencils and inks, lettering Joe Alford throwing down the colors and Jason Ivey Thomas writing the letters. Okay, so maybe it's a three star staff and a black hole creative team, but pretty damn good nonetheless! How does it feel to be working on a mini-series that just happens to be a great franchise loved by so many horror fans around the globe?

Z: It feels good simply to work on a book that kicks so much ass! If you took out the DAY elements it would still be the most ass kicking-zombie splattering comic out there!

TW: What do you think fans are going to think of The Rising of Bub? Z: I'm sure, that like all projects of this nature, the fans will be mixed. I certainly hope that the majority will swing in my favor, but we all know how die-hard people get. You can't please them all and all that. But The Mark Kidwell zombie action in this series is so wicked I'm sure this book will be hitting the radar of many zombie fans in general. ZOMBIES RULE THIS BOOK! YEA. You just went to Dig Apple Con correct?

Z: In April yes.

TW: Was that your first con as a creator?

Z: Yes.

TW: How did it go?

Z: It was cool. I made some new friends, contacts (including George Romero himself and his crew) and maybe a group of new fans. I was mostly trying to hype Cryptic and The Bub comic.

TW: So what is next for Jeff Zornow? (the band split provide links if you have them.)

Z: More horror! Short stories for Cryptic, Agnes Qull, a graphic novel anthology, coming this Autumn, which has a full length story I illustrated titled Zombie Lovertrap and Buried homes and gardens. Illustrating the album cover for one of my favorite black metal bands Satans Almighty.

I lettered the comic "The 7 inch single" (www.discosmelltothis.com). Art/design for the upcoming Sacrificial Blood / Zombie split album from Rusty Axe records. (www.rustyaxerecords.com) And at the writing of this interview, I just confirmed with Jason Voorhees, of the death/mrd band Spatterhouse, (www.zorobackrecords.com www.myspace.com/spatterhouse) that I will be doing the art for the next Spatterhouse full length album to be released this Fall/season! And for fans of Lucio Fulci, if you haven't heard by now, my next comic for Dead Dog will be a special 36 page one-shot based on HOUSE BY THE CEMETERY (one of my favorite Fulci films).

TW: A man after my own heart. Check out the pagecamp found at this address: <http://www.yourmidnightreader.com/> WARNING! You will never be the same afterwards.

-Thomas White





Focus on Macabre Illustration

featuring Joe Alford

If a man falls from an aircraft at 20,000 feet and gets up and walks away it's a miracle. A man gets struck by lightning twenty times and is still alive to talk about it it's a miracle. A kid with asthma stays in the house drawing while his friends run and play outside and he becomes one of the best known names across multiple creative fields it's Joe Alford.

With a plethora of work from comic books to advertisements, Joe Alford has put his name on some of the coolest merchandise a fan-boy can buy. His association with names like X-Men, Hulk, and Star Wars has raised him to a status rarely achieved by others. The work of Joe Alford can be summed up in one word: Macabre. Backed with a hell of a lot of talent.

TW: While? When did you first realize your artistic abilities?

JA: I have been drawing for as long as I can remember. I guess around elementary school discovered that I could draw better than most kids.

TW: At what point did you decide this is what I want to do?

JA: I always knew I wanted to do something artistic or creative. Around age ten I discovered comic books and became a huge fan. At that point I decided this was for me.

TW: Before you started California State University Northridge, did you have any formal training?

JA: My mom put me in a few different art classes as a kid, but that was about it. Most of my talent came from just drawing all the time. I had asthma pretty bad as a kid, so while other kids were out playing sports, I was inside drawing.

TW: You were making an art and animation film at the university correct?

JA: Yeah, I also made a bunch of little movies when I was a kid. Later on my high school had a great video production class that I took for a few years, and the next natural step was to get into the film department at CSU.

TW: We know what happened as far as the art is concerned, but what became of the film studies. Any plans to pick that back up?

JA: I left college before I got into any of the good film classes. I am still a huge film fan and would love the opportunity to go back and get my masters in that industry.

TW: What led you to leaving the university? I know you have mentioned the Northridge earthquake, the destruction of the campus and the university's attempt to hold classes in several areas and storm cellars, but do you think you would have migrated away even if that did not happen?

JA: The earthquake was just one more reason to leave. Around the same time I got a job at Marvel Comics, and decided that this was a more direct route to getting into the comic book industry.

TW: You applied for an internship at Malibu Comics, but instead got a regular paying job somewhere, tell us how that went down.

JA: I was working in a local comic book shop when I found out about an internship at Malibu Comics. The nice ladies I met with about the internship found out I had Shipped Receiving experience.

TW: They needed someone in that department so they offered me a paying job and I decided to go for it. That's when I decided not to register for the next semester at college and quit my part time job.

TW: Would you call it a bad timing that started the chain rolling for you?

JA: Absolutely. That was how I got my foot in the door. I guess I know everyone from editors to marketing to the artists that worked in-house. Everyone had to ship packages now and then, and they needed me for that so it was actually a good way to get to know everyone. I showed my artwork around and got advice from who was around.

TW: When Malibu Comics was acquired by Marvel, they kept you on the staff which would be considered rare because usually they tell you to start looking for a job. How did you manage to keep you post with Malibu/Marvel?

JA: It turned out that the reason Marvel bought Malibu was for the coloring department. We were among the first to digitally color all of our comic books in-house, which was groundbreaking at the time. Malibu even colored and published all of the Image Comics titles like Spawn for their first year. We were lucky enough to get into the coloring department before the acquisition, so my job was safe for a while.

TW: What books did you color during that time?

JA: I probably worked on all of them at one time or another. At Malibu I remember a lot of Nightman, Prime, Ultraforce and Rune. For Marvel I remember a lot of Hulk, X-men and Spider-man. Back then, these were teams of four colorists per book, so we went through the titles pretty fast. It's all a big blur of muscles and colors.

TW: Was there any pencil work, illustrations and things or just colors?

JA: All of my work for Malibu and Marvel was coloring. I also painted a few trading cards for Marvel's Ever dimension during my last few months working there.

TW: What happened, why did the Malibu/Marvel gig have to stop?

JA: After a few years, Marvel found out it was more cost effective to color their comics overseas. So they sent most of their coloring staff to Ireland and eventually shut us down. I remember I was coloring a Captain America trading card when we first heard the news. I modified the image and made him Captain America Ireland and passed it around to the artists. We were all pretty upset about losing our jobs, obviously.

TW: And this led to you ending up at Applause?

JA: We loved the office would close the doors in a few months so I started looking for another job. I was mostly looking into animation; somewhere I could use my Photoshop skills to paint back grounds or something. Then someone told me about a job opening at Applause. They were looking for an artist to help design products based on Marvel Comics and Star Wars characters. It seemed too good to be true, so I had to check it out.

TW: What transpired in between Malibu/Marvel and the work at Applause? Was it done at Malibu/Marvel today and working for Applause the next or was there some downtime?

JA: They [Marvel] started laying off the colorists little by little. I was fortunate enough to be among the last of the colorists to be let go, so I was still working for Marvel when I got the job at Applause. I gave my two weeks notice at Marvel and then started right away at Applause. I think that was about two months before Marvel shut the doors for good.

TW: How did you get in at Applause?

JA: I remember being nervous about the interview because I had no product design experience. Fortunately they dug my portfolio and offered me the job. I'm sure the fact that I was working for Marvel at the time didn't hurt.

TW: So you were still doing some of the Marvel stuff just in another form?

JA: Yeah, my first project was actually designing some Key Chains in the shape of Spiderman, Wolverine and the Hulk.

TW: What did your job entail?

JA: Designing toys and gifts on different licenses. I would produce concept sketches for approval, then turnaround views of the items for sculpting reference and color work for painting reference.

TW: How cool was it to do the Star Wars figures?

JA: Man, too cool. I was a huge Star Wars fan, and had a lot of the Kenner toys as a kid. To be able to design products based on the trilogy was just killer. I eventually worked my way to Head Designer and then Creative Manager on the entire Star Wars line.

Distractions

A Focus on Macabre Illustration

(Continued from page 95)

TW: I understand you went to the Skywalker Ranch and read the Episode 1 script?
JA: Hell, yes. That first trip to the ranch was totally surreal. Eventually I'd be flying back to the ranch every couple of weeks for product approvals, but that first trip was probably the best.
TW: (Wipes drool from his chin) I don't think I could describe how envious I am of you at this present moment. Please, enlighten us on the experience. What did it look like, smell like, what was your thoughts on the script?
JA: Where to begin? It was all so exciting and strange... They took us to a meeting room and had us sign confidentiality agreements, then locked us in for an hour or two while we read the script. Each script had a secret code number on it for them to keep track of, which just made it even cooler. I had read through the script really fast. My first impression was totally positive. It may have been the excitement of the moment, but I dug it. It seemed like a fun story and read like it fit into the saga. After we finished the script, they brought in some concept art for the movie and I got to see Darth Maul for the first time. He looked so evil... so cool... totally seemed to be a worthy predecessor to Vader.

TW: Was there a prince Leia in a slave outfit... I'm asking for a friend.
JA: Yes, there was an army of them. Every visitor to the ranch gets their own Slave girl tour guide.
TW: What other figures did you work on while at Applause?
JA: Let's see... Lost in Space, Tarzan, Quasimodo, Carmine Ragrats, Steel, Scooby Doo, Indiana Jones and a bunch more I can't remember.

TW: A lot of your designs were submitted by Patrick Piggott who is a brilliant sculptor. How did it feel to have such a talent bringing your creations to life?
JA: Having Patrick sculpt my designs was like on the cake. Patrick is such a nice guy, and super talented. He nailed the likeness of all the characters by hand, no scanning or computer outputs. He did most of the sculpting and I did the coloring and made them even better.

TW: So you worked for Mattel comes then Marvel then moved into a whole new field with Applause and from what I am hearing, living the good life at Skywalker Ranch reading scripts for movies that aren't out yet, then you left Applause and went to work for a small creative agency, W&A?
JA: That's a good question. Things changed pretty at Applause. Episode 1 was over and done with, and we had not seen the licensees for Episode 2, they also started getting cheap with all of their products. There was no more creative challenge, and nothing else I could learn there so I knew it was time to move on. A friend of mine who's just hired as Creative Director at a small creative agency, and asked me to come and work for him. So I took the opportunity and left Applause.

TW: What were you doing at the agency?
JA: I was still designing toys and production artwork, but mostly I was wasting my time. I learned a few things while working there, mostly how NOT to do things.
TW: So this wasn't only toys but dealt with promotional items for companies as well?
JA: We did promo work for different companies designing signage, programs and point of sale items.

TW: What is an example of a promo item or premium you did while at the agency?
JA: I worked on a lot of fast food premiums for Taco Bell and Subway. Some of the licenses I remember are: X-Men, Spider-Man and Doctor's Laboratory.

TW: At some point you decided to break away and start your own thing. When did that come about?
JA: Let's just say the company did not turn out to be what I had hoped for, so I began to look for another job.

TW: By then you had built a pretty solid reputation was it easy to get clients?
JA: I actually started looking for another full time job. Everyone I contacted said they had no full time gigs, but they had a project that I'd be perfect for. So I started getting a lot of freelance work and decided this was the way to go. I had more freedom, a wider variety of work and no ignorant bosses looking over my shoulder telling me how to do my job... sweet.

TW: Who are some of your current clients?
JA: I do a lot of work for Hasbro, Mattel and Disney. I also do some work for Toy Biz, Art Asylum and Play Along, as well as some smaller promotional companies.

TW: And as well as doing everything from illustrations to digital designs for these companies I also have been doing... I'm still designing toys, and I am also creating artwork for packaging and style guides. The packaging jobs have been cool, but since people go to actually see my artwork whereas the toy design illustrations go unseen by most people.

TW: Any more comic book work in the future?
JA: I actually just got back into the industry. I haven't worked in comic books since I colored for Dan's World Comics about 8 years ago. Then just a few months ago Chaz from Dead Dog got in touch with me. He said he had my work and wanted me to color the Blood Swamp story for the first issue of Gothic Magazine. They came out pretty fast so he asked me to cover the Day of the Dead: The Rising of Buto mini series. I'm really excited to be back in comics.

TW: What are you presently working on?
JA: Comic Book wise, I'm just starting to color issue # 2 of the Day of the Dead miniseries. After that I'm working on the comic adaptation of the upcoming horror movie "The Dead". Toy wise, I am presently working on the Star Wars and Marvel Comics Attack of the clones for Hasbro, and designing some Battlestar Galactica stuff for Art Asylum.

TW: I have to say your one of the coolest people I have met and certainly one of the most talented. What can we expect from Joe Alford in the future?
JA: Thanks Tom, I appreciate that. I can definitely say you'll be seeing more toys and comic books from me... and I still have my eye on the film industry. I'm always looking for new creative and artistic things to do, so who knows where it will lead me.

TW: Any closing thoughts?
JA: Thanks for letting me take up some space in the magazine!

For more information regarding Joe and Joe Alford's work, please visit www.sideshowjoe.com.

-Thomas White

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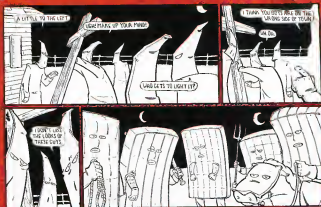
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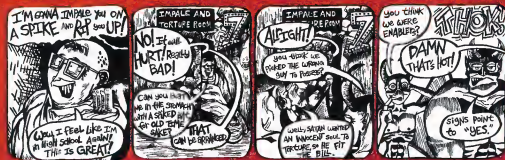
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